Kine WEEKLY

N.A.T.K.E. Starts New Wage Talks

—See Page 3

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CHRISTMAS IS COMING—

—And so is

GONE WITH THE WIND!

LONDON'S BIGGEST ATTRACTION by a long chalk

(FROM WARNER BROS., OF COURSE)

TAXING
the capacity of Academy Cinema, Oxford St., is Twentieth Century-Fox's
TOBACCO ROAD

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
No. 2,118. Thursday, December 4, 1947. Vol. 370.

WORLD EVENTS
See BRITISH MOVIETONE NEWS

Union Row Halts London Renting Wage Talks

TOM O'BRIEN: "PROVINCIAL DEAL COMPLETE IF K.R.S. COMPROMISES"

A.C.T. Worried Over Ex-Members' Position

SUBJECT to a compromise by the K.R.S. on the juvenile wage scale, there is every possibility of a settlement of the wage agreements for renters' provincial employees, according to Tom O'Brien, general secretary of N.A.T.K.E., speaking to the "Kine." this week, The union delegates are to meet representatives of the K.R.S. to-day, Thursday.

The major point in dispute is the escalator clause which involves automatic wage increases in March and September of next year. The union argues that the scale should include juveniles: the renters have refused to apply the scale to juveniles.

The agreement for the London area has been complicatd by a disagreement between N.A.T.K.E. and the A.C.T. The A.C.T., which has now handed over about 500 of its repair and despatch members to the N.A.T.K.E. claims the right to be represented at executive level in the negotiations with the renters.

Tom O'Brien said: "It may be necessary, as a temporary measure, to exclude London repair and despatch workers from the provisions of any agreement."

George Elvin, general secretary of A.C.T., told the KINE. that when the big three film unions completed the Demarkation Agreement in September, the Renters and Despatch clause (d) in appendix 4 had a sub-section (4) which said: "The two unions shall forthwith jointly negotiate a national agreement for these grades with the K.R.S. as part of the N.A.T.K.E.'s national agreement for film renting staffs."

Elvin claims that A.C.T. has an expert knowledge of conditions in the renting side of the business. "Many of our ex-members," he went on, "will lose thirty-nine shillings a week if this agreement goes through as it stands."

Frank Hill, secretary of the K.R.S., asked by the KINE. to comment on O'Brien's statement, made these points:

"It is not that both parties *may* reach agreement on Thursday; an agreement was reached some days ago, but the union subsequently went back on its decision."

The renters are standing their ground and will send the whole matter—provincial and London rates—to national arbitration if the union does not accept what was originally agreed.

The K.R.S. definitely refuses to recognise A.C.T. in any form, as the T.U.C. disputes' committee gave N.A.T.K.E. the sole right to represent the repair and despatch men.

CRIPPS CUTS ALL NEW KINEMA PROJECTS

SIR STAFFORD CRIPPS, Chancellor of the Exchequer, announcing his £180 million cut in the 1948 capital expenditure programme, made it quite clear at a Press conference this week that kinemas—which are grouped with the nation's housing scheme—cannot be built for several years to come. But licences will be granted for making repairs to existing kinemas "in the interest of public safety."

An economic adviser to the Treasury later told a KINE. reporter that the latest Government White Paper does not put the building of film studios on the forbidden list. Studios are grouped in the factory expansion programme, but, with the great shortage of steel and the emergency cuts in Post Office and electrical plant installations it is unlikely that studios will be able to justify a claim for building facilities for some time to come.

Alliance Gives Wilson Guarantee That Studios Open in January

HAROLD WILSON, President of the Board of Trade, has been given a guarantee by the Alliance group that the three studios—Riverside, Twickenham and Southall—will be in full production early in the New Year. This guarantee, complete with building dates, names of productions and renters, was given, the KINE. understands, by Mark Rubens, a director of the company, during the private talks at the Board's offices last week.

The KINE. understands that the group has renting contracts with both G.F.D. and Paramount, with further contracts for productions being completed this week.

The President was told that technical and constructional staff will be taken on the company's pay-roll within three weeks.

Riverside will start production during the first week of January with "A Poor Man's Miracle." This will be for G.F.D. release. Set-building will start possibly before Christmas.

During the first few days of January both Southall and Twickenham studios will be used for "She Cracks Her Glass Slipper," which the group is to make for Paramount. There is to be another film made for United Artists in the "Just William" series, the KINE. understands.

Replying to KINE. inquiries this week, Mark Rubens said that there are eight or nine subjects in preparation.

Gaumont Profits Up: Dividend Maintained

Gaumont British Picture Corporation is to pay a final dividend of 7½ per cent. on its ordinary shares, making a total of 12½ per cent. for the year to March 31, 1947.

Its accounts, issued late on Tuesday, reveal a net profit of £692,543, against £596,508 for the previous year, both figures including carry-forward.

Transfer to general reserve is £190,000 against £166,000, and the carry-forward is £30,000 up at £164,000.

The dividend is the same as for the previous year; the annual meeting will be held on December 18.

FILMS ACT DRAFT BEFORE XMAS

Parliamentary Hearing Before Further Moves

PARLIAMENT will be given the first draft of the new Films Act before Christmas. The "Kine." understands that Board of Trade officials are now working on the last details of a White Paper, which is to be published within the next few days.

The President of the Board, Harold Wilson, will not follow up the detailed conferences which he had last week with representatives of the producers and the unions until initial progress has been made in introducing the Government's proposals to the House.

The KINE. understands that during the last week there have been exchanges of view between Board officials and both the C.E.A. and U.S. British studio interests. Dates for the President's meeting with both the exhibitors and U.S. film men will be made shortly. The Board spokesman told the KINE. that the producers and unions will be asked to appoint delegates to the National Joint Film Production Council "very shortly."

Continued on page 7

Sheckman Buys Three More Kinemas

A quarter of a million pounds is involved in the sale of three Sheffield kinemas and a Moss' Empire music-hall in South London.

The kinemas concerned, controlled by M. J. Gleason, are the Forum (1,814), Capitol (1,716) and the Ecclesfield Cinema (685).

They have been acquired by Essoldo Cinema Circuit Control, directed by Sol Sheckman of Newcastle. Essoldo now controls 55 kinemas.

Derek Salberg of Birmingham is the purchaser of the music-hall. The deals were negotiated by J. Rowland Sales, acting for the vendors.

Tax: No Date

A Treasury spokesman told the KINE. on Tuesday evening that no date has been fixed for the resumption of Dalton-duty talks between Sir Wilfrid Eady and Fay Allport, of the M.P.E.A. The Treasury hopes "to fix another talk before Christmas." According to a KINE. reporter, talks will probably carry on for several months.

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THE PARADOX OF PRODUCTION

NEVER were the affairs of this Industry in a more complicated state. Time is going on and there appears to have been no substantial contact between the American film interests and Whitehall over the vital subject of the import duty. And it may well be that the good work done by the C.E.A. visit to America will have to be done all over again through the accident of the change in the Chancellor of the Exchequer.

This week come two items of news whose juxtaposition emphasises the paradox through which the Industry is passing. First, we are assured by Sir Stafford Cripps, in announcing his cuts in capital expenditure, that there will be no sanction for studio building in the immediate future. The same embargo applies, of course, to kinemas themselves, but this had already been taken for granted.

Secondly, we learn that the publication of the White Paper on which the next Films Act is to be based is now imminent. This paper has as its first object the production of the maximum number of British films, an object with which all sensible people are basically in full sympathy.

There comes the paradox immediately. We cannot sizeably increase the output of British pictures unless we sizeably increase the studio facilities in which to make them—that is, if we are still determined to produce only quality pictures.

Then comes a third point. It is this. The imposition of the film tax, with the repercussions which it must inevitably have in the American market, means that British films are less certain of earning foreign revenue than they were, despite the valiant and increasing success of the Rank Organisation in this respect.

There, in short, is the whole paradox: we are approaching an Act which will aim at production expansion at a time when we cannot as a nation spare time or raw materials to give the Trade the facilities to make that expansion possible.

And in this matter we must be realists. The legislation next year must, for the sake of the Trade as a whole, be nothing if not practical.

WHAT with one thing and another, we cannot complain of lack of news.

As you know, an all-Trade deputation called on Glenvil Hall at the Treasury on Friday and pressed the Industry's case for special treatment in this business of the advertising tax—the proposed provision in the new Finance Bill, which will only allow 50 per cent. of an advertising appropriation to rank against income tax.

As the KINE. has hammered home in its last two issues, the Trade has a first-class case, and I believe that Mr. Hall, who has a sense of humour in these matters, was able to congratulate Walter Fuller on the fact that he came along on a better errand than some of his hopeless quests!

I HEAR that the delegation came away well satisfied with its talk and feeling very hopeful that the Industry will get some sort of concession.

The issue may very well be settled between the time of writing these lines and their appearance in print, for I believe that films will very definitely be mentioned in a number of amendments which will come up for debate in the House of Commons in the early hours of Wednesday morning and Wednesday night.

It is reasonable to hope that film advertising in newspapers at least will not be subject to the full severity of the decree. Advertising on hoardings, however, is apparently viewed somewhat differently by officialdom.

All the same, I am told that when the Trade sees the whole thing in perspective it may not feel that it has been too badly treated.

I IMAGINE that few readers of the KINE. will spend sleepless nights following the announcement that the General Council of the Trade Union Congress is considering the question of establishing a chain of state-controlled kinemas throughout Britain.

Indeed, I earnestly advise anyone who feels nervous, that the Industry is a long way from being nationalised yet.

We may all rest assured that Teddy Carr and Sidney Jackson have quite a while to go before they become Civil Servants.

The fact of the matter is that there is a certain amount of smoke, but very little fire where this subject is concerned.

THE Film Industry Employees' Council has been putting a case to the T.U.C., and that case is largely the traditional one which has been floating round for a year or two, and which includes all the Soho Square ideals of a film bank, Government renting, and so on.

The hard fact of the matter is that the F.I.E.C. is outwardly under the influence of the extreme left wing of A.C.T. The Employees' Council, in short, is taking the Soho Square line on pretty well everything.

But all is far from happy among the employees, and before many months are out there will unquestionably be an important dissenting movement, headed, unless I am mistaken, by none other than Tom O'Brien. And I doubt whether Tom is quite as keen on a nationalised film industry as are some of his colleagues on the production side.

IN this little flutter I prefer to accept the assurance recently given by Sir Stafford Cripps, when he said, to paraphrase somebody else's remarks, that he had no territorial designs on the film industry.

Few things are more competitive than film exhibiting, and one is entitled to wonder how a trade which grew from the fairgrounds by the sheer power of its showmanship would shape if the profit motive were removed from it.

Philosophising on these lines, however, is outside the province of this column.

THE sharp clash that has developed between the *Express* and *Financial Times* newspapers and the Arthur Rank Organisation has continued through the last few days.

This criticism is a sad thing, not only for the people concerned but for the Trade as a whole, particularly for the production side of it.

In assessing it, we must not overlook the fact that knowledgeable people are aware of a sustained clash of personality between some of the people concerned and will read the criticism accordingly. I have not for some months detected any love of the Rank group in the *Express* newspapers, and this point is of some importance.

IN this clash of interests we must in fairness remember that Rank himself has made a most courageous and even obstinate bid to win international screen time for British pictures.

He is at the moment suffering the broadsides of important newspapers, but it is a fact that without him the Industry as we know it would never have recovered from the mess it was in in 1938.

He has put a tremendous lot of organisational skill into the shaping of that combine of his and he would be a foolish fellow indeed who aped the criticism without at the same time recording his thanks to the key man who has moulded the modern film scene.

TOM O'BRIEN admits that there may be a spot of bother on Thursday when he and the K.R.S. get together on what should normally be the last stages of the employment agreement.

This contract will cover wages and working conditions for renting employees throughout London and the provinces.

There is a snag about the provinces, where the question of increases in juvenile pay based on

LONG

an escalator clause are in di
pute. The K.R.S. is convince
that N.A.T.K.E. agreed that suc
automatic increases should n
include juveniles. N.A.T.K.E
in case you did not guess, is
a different opinion.

THERE is a wrangle going o
too, over the repair people
the London offices. These la
used to be under A.C.T., but we
transferred some months ago
N.A.T.K.E.

The technicians' union
now furious because it claims th
right to sit in in determinin
these wages, and it is able to pr
duce a clause in the origin
agreement supporting its right
do so.

I understand that a seni
American renter is adamant th
he will not negotiate with A.C.T
so the matter is at a comple
deadlock and the repair peop
may have to be missed out of th
agreement altogether.

WHEN I asked Sir Arthu
Jarratt what he would
doing in the U.S. he said qui
simply: "Showing the flag.
This seemed as reasonable a rep
as one could expect.

Sir Arthur leaves for New Yo
this coming Sunday and will
away until the start of the Ne
Year.

I believe his colleague, Sir Al
Korda, will be going to the Stat
about Christmas time, but this
uncertain as yet.

SUCCESS has not affected th
flair for showmanship whic
has always characterised Southa
Morris.

This was proved during the pa
week, not only by the manner i
which he put over the "replica
of the Command Show at th
Ritz, Birkenhead, but by the fa
that he initiated the idea.

It was a big scoop for an ind
pendent to secure the second an
only other showing of the com
mand film for a provincia
theatre. And it is good to kno
that the result of the intensiv
work amounted to close on £2,50

S. M. is a hundred per cen
exhibitor, but the nearest a
proach he makes to Trade politic
is the C.T.B.F.; on this subjec
he is also 100 per cent. vocal, a
you can imagine by the extent h
subsidised this "replica" pe
formance.

THE London party with whic
I travelled to Birkenhead o
Wednesday was not as large a
originally anticipated, for man
British stars seem unable to ove
come their rooted dislike fo
"personals." Mind you, ther
was plenty of excuse on this occ
sion. It's no joke facing a 20
mile trip when you have turne
in in the sma' wee hours.

For all that, Sally Gray an
Christine Norden, good trouper
both, did so.

And so did Bob Wolff, whos
efforts on behalf of the "replica
were extolled by Southan Morris
and RKO's sales chief, Jo
Vegoda. Apart from working lik
nobody's business to get th

SHOTS

second showing for the film, the former made strenuous, though unsuccessful, efforts to accompany it with some American stars.

Another gesture was the sacrifice of a night's business on an RKO-Radio film showing at the Ritz last week.

As usual, the austerities of a peace-time rail journey were eased by the perfect hospitality of Southan Morris.

ON the following day I was off to Cardiff, where the local lads were having their annual C.T.B.F. beanfeast, preceded by a branch dinner given by Jackson Withers.

It was certainly a most successful occasion, reflecting the utmost credit on all concerned in the organisation.

Quite a gang went down from London. I found myself in the same compartment with Andy Andrews and young Bill Gell and his wife from Monarch, and Dennis Walls. Next to us were Willie Moffatt, Joe Marks and Alan Byre, representing Pathé and Selznick. Earlier had gone Mr. and Mrs. Harry Adley and a whole stream of people.

THE dinner itself was an enormous success, attended by Alexis Smith, the Warner Brothers star, and her husband, Craig Stevens, a couple of pleasant, unassuming young people.

Miss Smith made a witty and unpremeditated speech, but the success of the evening was Jackson Withers himself, who looked as frisky as a man half his age, despite the severity of the weather.

The actual ball had been a sell-out with something like 800 tickets taken. I did not see a lot of the dancing, for you know what these jamborees are; the lads tend to get together in a committee room and the talk goes on a long way from the dance floor.

A WHOLE gang of film people appeared at the show though, some from town and some from South Wales and the neighbourhood.

Sir Sidney Clift had come over from Birmingham, complete with Denise and fiancé. Peter Myott was in from Torquay, scattering invitations for his own show in the following week; Charlie Isaacs, Wyndham Lewis, Bill Berriman and Arthur Watts were prominent local branch men and Berriman, I noticed, produced a young daughter of really startling beauty.

It was pleasant to meet Albert Verran, Pathé's local manager, who might be described as the local K.R.S. in South Wales, such is his seniority among the renters. I believe he is a Londoner who has been marooned in Cardiff for nearly 30 years.

LONG after one in the morning, when the last revellers were leaving the City Hall, a whole gang of us went out along the Newport Road to Jackson Withers' home, where he kept open house.

When I left at about 3.30 he was supervising the bar, keeping an eye on the sandwiches and generally behaving like a two-year-old. What a remarkable recovery he has made from his recent illness.

To him and to Bill Fooks, the local branch secretary, go top marks for one of the most successful out-of-town Trade functions it has been my pleasure to attend for many a long moon.

TREKKING back over the week-end there was a distinct chill in the air at the thought of a long sortie out again, this time to Torquay, where the local branch, in the person of the cheery Peter Myott, was inviting all and sundry down to the annual luncheon.

I understand that Dickie Pearl was due to throw a stag party the night before and there were rumours that Leslie Hill was to be host at the dinner. It sounded like a first-class binge—not terribly productive of news—but an occasion when a good time was to be had by one and all.

UNFORTUNATELY, the weather in London on Monday was really horrible and only a water diviner would have braved the journey to the far West. Accordingly, there were an abrupt number of last-minute cancellations, Dave Griffiths being among them.

I was sorry to miss the jaunt, to which I had been looking forward, but that journey really seemed a terrifying ordeal.

ARTHUR TAYLOR, that relentless worker in the cause of the London branch, tells me that there is a sporting chance that next week's buffet-dance may, after all, become a sit-down dinner.

Apparently there is some concession in the regulations when the "do" is an annual affair, and he is hoping against hope that his programme can be readjusted.

Whichever way it is, though, the occasion is sure to be a first-class one. The date is, of course, Wednesday, December 10; the venue is the Savoy, and there are still one or two tickets left for any exhibitor if he gets through to Arthur Taylor at the C.E.A. headquarters.

THE highlight of next week's General Council meeting is the fact that it will be the first official use of the council chamber at the new head office opposite the Saville Theatre.

I have made a preliminary tour of inspection, and I can assure delegates that there never was a conference room to beat this one in the whole of London. Indeed, the C.E.A. is pretty well certain to do a profitable sideline in bookings for the room.

Next week's meeting, I believe, will be followed by a house warming among the delegates themselves.

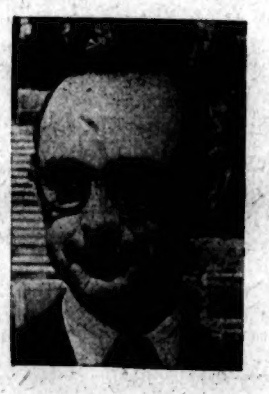
LYNX-EYED readers of the KINE. may have spotted the fact that in a recent issue, when we published some photographs of the General Council meeting at Birmingham, one of our editorial caption writers made the elementary mistake of writing "Simpson" when he meant "Speakman."

The result was that Bill Speakman, who needs no introduction, was bluntly described as Henry Simpson, who equally needs none, and private apologies were later extended all round.

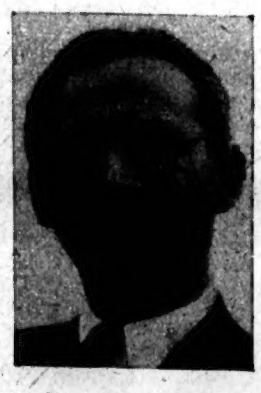
The little slip-up had a cheerful sequel when, at the latest meeting of the West Lancashire branch, Simpson read a telegram of regret he had just received from Speakman. It went like this: "To William Speakman Simpson. Sincere thanks for invitation. Greatly regret my inability to be with you. Regards to president and friends in your branch.—Bill Simpson Speakman."

SIR ARTHUR JARRATT

DAVE GRIFFITHS



PETER MYOTT



SIR ALEX KORDA

ARTHUR TAYLOR

CLOSE-UPS

by SCREENCOMBER

Stars of 1948

TOP-RANKING stars of 1948, according to current trends, are almost certain to include those long-established favourites, Norma Talmadge, Wallace Reid, Pearl White, Mrs. Vernon Castle, Charles Ray, Mary Pickford, Dorothy Dalton, Ruth Roland and Rudolph Valentino. Inevitably, as we fall back on older and still older reissues, from our already dwindling stocks, we must depend, more and more on the oldsters, the "Caberias," "The Birth of a Nation" and "Intolerances."

But top news of the reissue world—your pardon, Mr. Nyman!—of the re-release world, is that Winkleheim Pictures' Corporation will re-present Lucas Z. Luke's classic, "Boy Riding a Safety Bicycle on Tooting Bec." The hilarious adventures show a saucy chappie, mounting bicycle, falling off and getting on again. One whole mile of rib-tickling adventures and komic kinematographic kapers by a cheekie laddie in lifelike, living pictures and thrilling motion.

Older members of the Trade will recollect the sensation that this subject caused back in 1902. As a result, Lucas was presented with a puncture outfit by the Worplesdon Wheelers for his great contribution to contemporary cyling lore and art. After the Trade show he went out to celebrate the event at 3s. 6d. a bottle and with typical bulldog tenacity is still celebrating—at five pounds a time. There is an unconfirmed rumour that must still remain one of the major unsolved mysteries of the Trade, to the effect that he was seen apparently quite sober in the summer of 1912 on the front at Margate.

Those Hidden Parts

HUGH GAITSKELL, whose rallying cry to wash only the parts that show has won him the acclaim and approbation of schoolboys everywhere, has hit on a somewhat similar scheme in connection with the picture business. His idea is to cover up three-quarters of the film, not the dirty bits particularly, but just any three-quarters. This should not only save fuel but should eke out our rapidly dwindling stock of new subjects still available.

The object is to use only one-quarter of any screen or film at a time by inserting a mask into the projector gate. On the first week the top left-hand quarter will be screened and by readjusting the mask the top right will be on view during the second week. Then comes the bottom left and, finally, the bottom right. This means that patrons will have to make four visits to the kinema instead of one, considerably prolonging our present stocks. It also means that only a quarter of the fuel required for a complete picture need be used and, as each part of the screen will only be used once in a month, there is also a considerable saving on wear and tear on the actual screen. American renters welcome the abolition of the 75 per cent.

A HUMAN DYNAMO BEHIND BRITISH PICTURES

Balcon Has Burned Out More Nervous Energy than any other Film Man, writes *CONNERY CHAPPELL* in his Review of the Book on the Ealing Producer's 25 Years in the Industry

SOONER or later it had to happen. Balcon by Danny. Obviously, the one had to write a book about the other. And the fact that Balcon has just celebrated his 21st anniversary as a producer and his 25th in the business is as good a peg to hang it on as any.

So here is the result: "Michael Balcon's 25 Years in Films," edited by Monja Danischewsky.

The published price is 12s. 6d., the publishers are World Film Publications, the book is 112 pages of heavy art paper illustrated with some extremely well-printed stills. Quite a nice job from the typography point of view and a credit to all concerned.

The friendship between Mick and Danny is an attraction of opposites. No two men could be more different, and one who has known them for many years can think only of their sense of humour as their sole point in common.

Balcon is from Birmingham, is proudly Jewish, as is Danny, is intensely creative, very excitable and only happy tilting at windmills. He has a lot of windmills: hence his letters to *The Times*.

He has undoubtedly burned out more nervous energy than any man in British pictures.

Danny is Russian and profoundly frivolous. He specialises in paradox. He is witty, and is developing a middle-aged chubbiness. He never burned himself out tilting at any windmill; and never will.

A sense of humour, as I say, is probably the coupling.

Desire to be Amused

Conversation to Danny is an art of which it must be said that he is no mean performer. Given an idea on Monday, he will turn it on Tuesday, improve it on Wednesday, and unblushingly produce it all over again as a finished gem on Friday. People hearing it for the first time are convulsed; those who studied its gestation remain impressed.

Examples of the Danny conversation style are not easy to give; they are mostly witty, frequently slanderous, often Rabelaisian and not infrequently unprintable.

I remember Danny sitting with me at a poker game in the early hours of a cold pre-war winter morning, obligingly losing his shirt. He was an ardent but very bad player and still may be for all I know. At about the time when the grate was full of coal-ash and the pulse was low, Danny found himself sitting between two players who, obviously, by the way they attacked the pot, had considerably better hands than he had. Nothing daunted, Danny proceeded to meet them chip by chip until in the end his two pairs made a disastrous showing against a full house and a flush. As he watched the biggest pot of the evening being taken by the winner and gazed at the empty table in front of him, he looked up and sadly said: "And they still say they don't persecute the Jews in England." You either think it's funny or you don't. That is a fair example of the Danny technique.

Now Balcon would never make a remark like that, for he would certainly never be in a position to make it. Where Danny is urbane. Balcon is explosive.

I first remembered Balcon 20 years ago when he was installed in Old Compton Street, took his morning cup of coffee at a little salon in Gerrard Street, held earnest talks with Adrian Brunel and other cronies, and generally lived the intensive life of the very young man who was determined to get to the top of the tree.

Only a few years earlier he had come up from Birmingham where he had gone into films via salesmanship.

Danny doesn't recall whether he was a good or bad salesman. I suspect he would have been a very bad one.

These were brave days, when people were not afraid to experiment; "Journey's End," for instance, made by Balcon in association with Welsh Pearson, was made in Hollywood. Later, working for the Ostrer Brothers, Balcon was not afraid to link up with film-makers in all parts of Germany.

People are inclined to forget these days that it was Balcon, of all British film producers, who made the first really big attack on the international film market. Backed by the Ostrers, he produced "Sunshine Susie," "Rome Express," "Good Companions," and a dozen others at Shepherd's Bush.

In the main the effort was a financial failure. Big scale production at Shepherd's Bush folded up for the good and simple reason that it was not making a profit.

Costs Not Recovered

It was producing enormous names and creating really big stars. But the production costs were not recouped. Films like "Jew Suss," for instance, failed to get their money back.

In all that time, although he never complained about it openly, Balcon's friends were aware of an important discrepancy. He was making the costliest and most ambitious line of pictures ever made in Britain, but his name never appeared on the finished article. The Gaumont British offensive was anonymous and Balcon, the man who inspired it, did not get a mention.

Leaving Shepherd's Bush, Balcon went to M-G-M with whom he was associated during the production of "A Yank at Oxford." He was not happy with the company and there were troubles before he resigned from it. A really vast international film organisation must be bossed by a hierarchy and must have its share of internal cross currents. Balcon is a poor hand at such a game and was never happy at it.

He was far more suited to the senior chair at an independent studio, and he was thoroughly pleased to renew his old association with Reg Baker and go to Ealing where Basil Dean had recently resigned.

There he took his position in a panelled office overlooking a pleasant garden, decorated by a number of beehives, a fact which has caused ribald humour among Balcon's callers ever since. The story, according to Danny, is that Balcon is utterly terrified of the bees. Presumably some sense of what is different alone persuades him to keep them there.

It is when Balcon gets to Ealing that Danny's pen portrait becomes most interesting. Ealing has had a long and distinguished record, producing pictures which have in the main been a successful blend of adult craftsmanship and popular values.

Danny, who can lick disapprovingly at a cliché like a boy sucking licquorice, says coyly, that Balcon's career has been punctuated with milestones in the British kinema. This is pretty true. What Danny does reveal is some of the inside stuff behind the creation of these milestones.

An Awkward Moment

He tells for the first time a story of how the *Express* group decided to attack "The

Danny with Balcon. "A sense of humour is probably the coupling"

Proud Valley" because Paul Robeson, wh starred in it, gave a newspaper interview i which he shrugged his shoulders at th British war effort. A personal appeal to th editor worked wonders. The film wa ignored; Robeson was not attacked.

Danny has many stories like this—inclu ing a startling one in which he reveals tha Mr. Churchill strongly disliked "Ships wit Wings" and was anxious to make sure tha it should not be shown.

It was eventually decided that the Fir Sea Lord, the late Sir Dudley Pound, shoul see it cold and should decide whether was desirable from the Admiralty's point view. To everyone's surprise and relief th old sailor said that he saw no reason wh the picture should be held up.

There was another clash with Churchi over "Next of Kin." The Prime Minist felt that the picture, coming on top of the un successful Dieppe raid, would spread despon ency and he was all for suppressing it. jury of brass hats sat in judgment at a pr vate view. They liked it. Churchill gav way. Another big investment was save Balcon's career has been like that: a violen thing; full of strife and conflict. Full c contrast and trouble, for being a born con troversalist he is always up to his neck i an argument of some sort.

The industry would have been muc poorer without him, poorer not only for th loss of the pictures he has made, but fo the loss of enormous vitality and drive whic he has brought into it.

There are other things worth mentioning in this book about a film man—a review o the producer by Campbell Dixon, of th *Daily Telegraph;* a discussion on Balcon b Michael Redgrave who sees him from a actor's point of view, and by Francois Rosa who sees him from the light of a foreig star. Cavalcanti writes a piece; Balcon pro duces one of the papers he wrote at som meeting somewhere; and there are a score o two of pages based on the stars he has brough to fame.

There is also a foreword by J. Arthur Rank who says that no man has displayed th qualities of stability and sane counsel bette than Balcon, who, he says, possesses the en thusiasm of the artist and the fervour of th pioneer. This is well said.

There are not many interesting books abou film people. This is certainly one of them. The tribute to the man could, perhaps, have been given in greater detail, but it is cer tainly entertaining. We may be sure tha Danny will pick up a whole set of new ideas for his next production—Michael Balcon's 50 years in the film business.

TELEVISION REPORT "VERY SHORTLY"

There Will Be No London Shows Yet

THE Television Advisory Committee is to make its report to the Government "very shortly," according to a G.P.O. spokesman this week. The report will combine the views of the film Trade, made in a detailed memorandum by the Renters', Exhibitors' and Producers' Committee and the three main trading Associations.

Film interests have made it quite clear that they would consider any attempt to restrict the legitimate commercial use of television to be quite unjustified.

Meanwhile, the Rank Organisation has denied reports that it intends to go ahead and run television performances in West End kinemas early next year without being granted a commercial licence.

The G.P.O. said this week that the Rank Organisation has only a licence to experiment. This would not cover television reception in a kinema to which members of the public have paid for admission.

Cinema Television, it is understood, has made considerable progress with large-screen television during recent months. Large-screen television was used as an experiment to service an overflow meeting at the Conservative conference in Brighton this summer.

"KINE." SURVEYS 1948 RENTERS' OUTPUT

Next year will be a lean year for new pictures unless Hollywood lifts its ban on exports to Britain.

A KINE. survey of 1948 renters' programmes shows that U.S. companies have to date named 22 new pictures of Hollywood origin and 17 British pictures which they will handle. Three major companies have put out no 1948 product plans.

British production companies have cited 60 pictures for the 1947-8 season.

That makes a total estimate of perhaps a little over a hundred new films.

But U.S. companies intend to make up the adverse balance with reissues. New Year statements by Metro, Warner and Paramount alone list 70 re-issues—and there will be more from the other leading companies.

C.E.A. and Union in "New Wages" Talks

Meetings of the C.E.A. and N.A.T.K.E. will be held on Monday and Tuesday of next week to discuss new grading in the national agreement and to make preliminary arrangements for amending the rates of pay for lower grade workers.

These talks, which may eventually change the whole set-up of the present national agreement, were exclusively predicted in the KINE. on October 23.

M.P.s Will Fight for Exhibitor Exemption from Advert. Tax

Chancellor's Willingness to Consider Any Alternative Suggestion

by KINE. Parliamentary Correspondent

THE clause in the Finance Bill which disallows half the expenditure on advertising to be counted as expenses for profits tax and income tax purposes will be strongly attacked in the House of Commons this week. The Liberals are moving an amendment to delete the clause, and the Liberal Nationals, supported by the Conservatives, are moving amendments to exclude kinema exhibitors from the provisions of the clause and to exempt advertisements in a weekly provincial paper.

There is substantial support for these amendments, but two others are each moved by a single Labour member.

One seeks to exempt advertisement films not shown to the general public and the other restricts the operation of the clause to payment for the exhibition of material on any kinema screen. There is also an attempt to delay the operation of the tax until 1948-49.

The Chancellor of the Exchequer has made it plain that he will consider any suggestion for a better way of achieving the same result. During the debate on second reading last week, the Opposition pointed out that theatres and kinemas had to advertise themselves, and contended that much of the advertising for films at home was advertising for the export trade.

Several Labour Members also spoke on the point that the tax was unfairly weighted against such advertisers as kinema exhibitors.

Although Sir Stafford Cripps agreed that there were distinctions between the different classes of advertisement, none of the amendments down give any clue about how he could recoup any losses from concessions made.

Members will watch carefully his replies on the amendments and will frame further amendments accordingly for a further stage of the Bill. There is a strong feeling that Sir Stafford will look favourably on proposals to exempt advertisement which is essential to the carrying on of business, such as Kinema advertising.

But he will have to be shown first how he can gain on the roundabouts what he is likely to lose on the swings.

TEDDINGTON STUDIOS OPENING DELAYED

Warner Brothers has cancelled the official opening of its Teddington studio, which was fixed for this week, and Burbank star, Alexis Smith, who was to perform the ceremony, returns to the U.S. to-day, Thursday.

The studio, according to official Press releases reaching the KINE., is to be used for the Edward Dryhurst production, "Noose." But a Warner studio official said this week: "There has been no definite contract signed, but we think the picture will start on December 29—certainly after Christmas."

According to a KINE. reporter, the studio has been in production order since the early summer.

PRODUCERS DEBATE TRAINEE PAY

PRODUCERS, who were meeting on Wednesday, were to discuss rates of pay for studio apprentices. This will help speed up the joint talks on an Industry training and apprenticeship scheme.

The Association was to be given reports on the last meeting with the President of the Board of Trade and on the latest development in the Industry's campaign for exemption from the Government's new tax on advertising.

Other business included discussion on the proposed agreement with the Musicians' Union—and to consider a complaint from the Film Artists' Association that some studios are using dummies to supplement crowd scenes.

RIVERSIDE FILM FOR 600 U.S. CIRCUIT

The Warner picture, "They Made Me a Fugitive," made by the Alliance group earlier this year, is to have a March distribution on the 600 kinemas controlled by Warner Brothers in the U.S., according to Mark Rubens, a director of Alliance studios.

Rubens, speaking to a KINE. reporter this week, said that this will be the greatest U.S. distribution for a British-made picture since the war.

BIG TRADE GET TOGETHER AT TORQUAY

Devon and Cornwall C.E.A. Annual Lunch

DESPITE bad weather, which resulted in a number of last-minute cancellations, the Devon and Cornwall C.E.A. branch had a big attendance for its annual luncheon at Torquay this week (writes a KINE. correspondent).

Dave Griffiths, president of the K.R.S., was unable to make the journey from London, and Ken Jones, the chairman of the Birmingham branch, who had just recently had a big success entertaining General Council delegates, was unable to travel from Birmingham.

Mr. Griffiths' speech, however, was read out, and B. T. Davis, president of the C.E.A., who replied, said that the standard of hospitality in Torquay reminded him of that which he and the secretary, W. R. Fuller, had just recently had in America.

Toast to the Devon and Cornwall branch was proposed by Arthur Watts and replied to by Leslie Hill, of Bodmin, and Jackson Withers, leading independent exhibitor in the West Country.

Maurice Prince, of Barnstaple, proposed the toast of the guests.

On the previous night, Leslie Hill was host at a small dinner at which many of the London visitors were entertained.

ECKMAN LUNCHEON

Final arrangements have now been made for the lunch in honour of Sam Eckman, Jnr., which is to be held at Claridges on December 10. Tickets, which are limited to 100, may be purchased either through the offices of the C.E.A. or the K.R.S.

THE DOLLAR DOWN UNDER

The agreement to permit 70 per cent. of U.S.A. earnings in Australia to be remitted is estimated to free some 6,860,000 dollars to American producers.

Films Act Draft Will be Heard in Parliament Before Xmas

Continued from page 3

Meanwhile, the Trades Union Congress has given the Film Industry Employees' Council case its fullest backing. The General Council met last week and discussed the report of the T.U.C.'s Economic Sub-Committee on the approach made by the film industries.

The Council decided, writes a KINE. reporter, to give its fullest support to the campaign to make more and better British films. Tom O'Brien, general secretary of N.A.T.K.E. and film Industry delegate on the T.U.C. General Council, put the F.I.E.C. case to the council meeting.

Before deciding on any direct action, the Council wants fuller particulars of the outcome of talks between the unions and the Board of Trade. Discussions are to take place between General Council members and leaders of the trade unions in the film business.

Last week's T.U.C. meeting debated these recommendations:—

The film unions' resolution originally tabled at the Southport conference, which called for a working party or development council for the production business.

The desirability of setting up some form of finance institution to help independent producers, and of introducing joint production machinery in all the studios.

The T.U.C. also reviewed the possibilities of setting up a chain of state-owned kinemas.

Further, it examined the work of the Film Selection Board, the purpose of which is to secure exhibition of independently produced films.

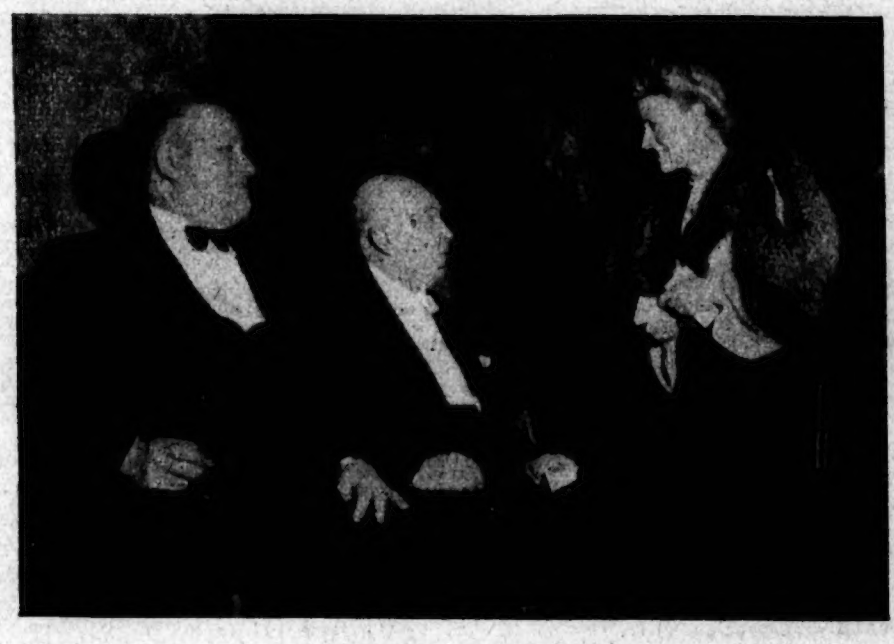
Max Corne, Mr. & Mrs. Leslie Corne

S. WALES C.E.A. BALL IN AID OF C.T.B.F.

Exclusive "Kine." Pictures

THE South Wales branch of the C.E.A. gave its annual ball in aid of the C.T.B.F. in Cardiff last Friday. Despite a bleak arctic night, more than 700 tickets were sold and there was a big turn out of trade and public at the City Hall, Cardiff. These exclusive "Kine." pictures give a cross-section of the evening as seen by our candid camera. The dance was preceded by a private dinner given by Jackson Withers, at which London film men met members of the South Wales branch.

Bill Fooks, sec. of the S. Wales C.E.A.



Arthur B. Watts, of Cardiff, who has been nominated by the South Wales branch for the vice-presidency of the C.E.A., Jackson Withers and Mrs. Watts

Allan Rogers, Albert Verran and A. J. Brown of the Empire, Cardiff

Denise Clift, Sir Sidney Clift and Sir Arthur Jarratt

Allan Byre, managing director of the Selznick organisation : W. Moffat, managing director and Joe Marks, general sales manager of Pathe

SHEFFIELD

ISOLATED MEMBERS "BEING MADE HORRIBLE EXAMPLES"

Will Defy Credits Order Until Advised by C.E.A. Headquarters

CRITICISM of the K.R.S. decision to restrict credits and the manner of its implementation by picking out certain exhibitors was made at the meeting of the Sheffield C.E.A. A resolution was passed that members continue the present system of payment until advised otherwise by C.E.A. headquarters.

It was stated that the K.R.S. had intimated to a member that, as from December 1, the renters would require exhibitors to adhere strictly to the terms of the contracts.

Only one member at the meeting said he had received a letter from the K.R.S. He asked why he was being made the "horrible example."

DAVID HEUGHAN said it was found at the Leeds meeting that a similar isolated "picking out" had taken place.

One member contended it was reasonable for the renters to ask for payment within a certain time as exhibitors got their money before they showed the picture.

A. G. SMEATON: "It is probably a good thing we do!" (Laughter.)

DUDLEY CRAIG said that while there may be members who paid "on the nail"—some may even pay in advance (laughter)—in the general interest of the Trade he would make a proposition that any action taken by the General Purposes Committee be supported. It was the custom for most people to pay monthly. To pay before that time would be inconvenient for internal arrangements of the majority.

Members gave details regarding their systems of payment—several drawing cheques on the dates of their monthly meetings.

E. C. CLAYTON said the K.R.S. had brought the matter forward in a very unsatisfactory manner because, irrespective of what was on the contract, it had been a practice for many years for those whose credit was thought to be good to pay monthly. They should have tackled the matter in a different manner instead of picking out one exhibitor in a town.

The resolution supporting any action taken by the General Purposes Committee was carried, with an addition that the present practice of payment in Sheffield should not be altered until advised to do so by the head office.

Apropos of the decision that kinemas should close on Christmas Day, it was reported by W. C. HARTE that in some instances staff members had written asking if they could be allowed to work on Christmas Day.

The CHAIRMAN (Percy Toothill) said the general opinion was that they should not open.

Films Tax

IN regard to the films tax, Mr. HARTE thought that grateful thanks should be extended to B. T. Davis and W. R. Fuller for the splendid work they did in America. They had brought both sides together again, which was important. It was no time while negotiations were being carried on for criticism or comment.

No Sauce for the Gander

DROPPING of opposition to the renters' quota was referred to by LEN SHAW, who declared that it was a very serious matter. British films, in the main, were not going to pay many dividends. He was afraid exhibitors would not get enough pictures. In cold language, it would mean that while renters would not be forced to provide the films, exhibitors would be forced to show them. How in hell could they show them if they were not there?

It was decided to support Sir Alexander King's opposition to the proposal.

Children and "A" Films

DIFFICULTIES of dealing with the admission to "A" films of children under sixteen arose out of a recent local court case.

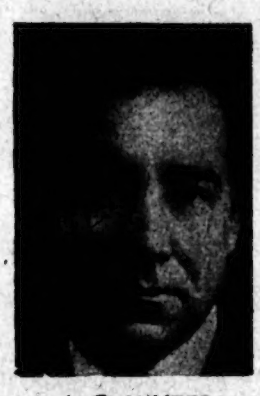
Mr. TOOTHILL gave an instance of some children trying to gain admittance and were turned away. Later, they returned with a woman who, when asked, said she was their mother. Out of curiosity the doorman went to see what happened, and the children went to the front row and the woman sat some distance away from them. If the police had called, what would have been the position?

Mr. SHAW said it was a nasty business, and asked if it would be possible for the C.E.A. to get in touch with the Board of Trade to have the restrictions removed.

H. OLIVER said it must be a nightmare to the managers.

It was carried that a letter be sent to head office drawing attention to the difficulties members were experiencing in carrying out the law rigidly in regard to the admission of children to see "A" films, and could anything be done by an approach to the Board of Trade to see if exhibitors could have some relief from these trying responsibilities?

The next meeting will be held on December 19.



J. G. MINTER

RENOWN STARTS DRIVE FOR LEADING INDEPENDENT

Reorganised Sales Staff with New Branch Offices

THE tenth successful anniversary of Renown fittingly coincides with major developments in the sales force of the organisation, which is owned and controlled by James G. Minter.

This step, which includes the establishment of branch offices in all key centres, has been found necessary owing to the large amount of product ready for distribution.

Programme for the 1947-48 season comprises several major British subjects, ready, in production and preparing, and also 50 other hand-picked films. With this product Mr. Minter considers his company is thoroughly well-established. We are ready, he told the KINE., both financially and with the good will of exhibitors, to take the lead among independent renters.

Two men will assist Mr. Minter in the reorganisation of the company, Louis (Sam) Petifor, as sales manager, and John Bolloten, as branch supervisor.

Branch offices have been opened in Glasgow, Manchester, Newcastle, Leeds, Birmingham, and Cardiff. Details of the branch offices and managers are as follows:—

Birmingham: 43a, Horsefair, F. S. Morris.

Manchester: 3, The Parsonage, L. Deal.

Cardiff: 70, Bridge Street, B. Myers.

Glasgow: 101, St. Vincent Street, A. Colquhoun.

Leeds: 3, Pearl Chambers, East Parade, J. Smart, Jun.

Liverpool: 3, The Parsonage, Manchester, 3, P. A. McLoughlin.

Nottingham: 43a, Horsefair, Birmingham, S. J. Phipps.

Newcastle-on-Tyne, Angus Buildings, 7, Pink Lane, W. H. Lindon-Traver.

Mr. Minter adds that his company has a considerable and very comprehensive line-up of product, details of which have been reserved for publication in the New Year announcements.

PORTSMOUTH

KINEMA DUTY TO THE PUBLIC

M.P.s Put Wise on Crippling Tax

THERE was strong opposition to the Chancellor's proposal only to allow 50 per cent. of the cost of advertising to rank as expenses when this particular section of the new Budget came under discussion at the meeting of the Portsmouth and Isle of Wight branch.

CHARLES CLARKE said he was perfectly well aware that the matter had been very vigorously taken up by head office, but he felt that they should back up what was being done in the strongest possible way. He had already sent a telegram to the three local M.P.s pointing out that theatres and kinemas had a duty to the public to inform them of the details of the entertainment.

It was a serious matter for every exhibitor. It meant, in effect, a tax of 4s. 6d. in the £ on all their advertising, which, he thought, was iniquitous. He moved that a letter be sent from the branch to every M.P. in their area, putting forward their views.

F. B. B. BLAKE seconded, adding that the Government must realise that the entertainment tax would be adversely affected if they did not advertise.

It was unanimously agreed that the secretary (A. Daniels) should write to the members for the area on the lines suggested.

The raising of the Sunday charity tax in the Isle of Wight was reported by Mr. MILSOM, who stated that the amount to be levied had now been agreed at £624 a year, which was a substantial increase of nearly four times the original figure. This amount had been based upon £1 per kinema per Sunday, but the actual allocation was being arranged among the kinemas themselves based on their seating capacity.

Mr. BOSCOTT stated that the Sunday opening charity contribution levied by the Hampshire County Council was 7½ per cent. of the rateable value.

Mr. MILSOM added that up to the present children under 16 had not been admitted to Sunday performances in the island, but from January 1 they could be admitted if accompanied by adults.

It was pointed out that money going to the hospitals in other parts of the country was also likely to be diverted to other charities next year, and it was suggested that some move might be made by the C.E.A. in the matter of securing allocations for the C.T.B.F.

DELIBERATE ATTACK ON KINEMAS

Eire View on E.T.

In some trade circles in Eire it is thought that the recent increase in entertainment tax is a deliberate attempt by the Government to drive people away from the kinema. Those who hold this view point out that dance halls are still allowed to operate free of tax (wires the KINE.'s Dublin correspondent).

The opinion is expressed that the new policy is probably part of the outcome of the recent talks between the Eire and British Governments, and is part of a major plan to curb dollar expenditure by Ireland from the dollar pool.

Dublin Command Show

A "Command" performance attended by the President of Eire is to be held annually in Dublin.

This was announced last week by Max Milder, who said that the M.P.A. had agreed to give in perpetuity an annual gala performance in Dublin of one of the 12 best American pictures.

Proceeds will be donated to the Catholic Stage Guild of Ireland.

A. Kelly Flying Here

According to U.S. reports, Arthur Kelly, in charge of United Artists' foreign affairs, left for Britain by air on Tuesday evening. Comments that his trip is concerned with Dalton-duty negotiations were not confirmed in London.

£72,000 Increase in British and Dominions Profits

NEWS THEATRES DIVIDEND MAINTAINED

By Our City Editor

THE accounts for the six months' period to April last have been issued by British and Dominion Film Corporation, a member of the Rank group. It shows profits of £172,663, compared with £102,876 for the preceding 12 months.

Dividend for the period was made up to 6¼ per cent., or at the rate of 12½ per cent. per annum (10 per cent.). Carry-forward was raised to £98,419 (£11,006).

The preliminary statement pointed out that although the figures relate to the six months to April 30 last, they include dividends for a full year from the two principal subsidiaries, Denham and Pinewood studios.

News Theatres Prosper

Another surprise last week was the announcement of the maintenance of a 17½ per cent. dividend in one payment by Capital and Provincial News Theatres, which previously had passed its interim dividend in view of last winter's "Shinwell" crisis.

And, surprisingly, in view of the difficult conditions then and since, the net profit, after payment of no less than £13,875 in taxation, came out at £15,434, the best so far, and compares with £13,863 for the previous year, after income tax of £8,250.

Blackpool Record

Although there was a drop in trading profits, due to the very fine summer, return to winter trade following the war, and additional expenses, shareholders in the Blackpool Tower Co., Ltd. (which controls the Winter Gardens Co.), are to receive a 35 per cent. return this year, as compared with 30 per cent. last year. This is a record distribution in the company's long history.

The directors considered the year's accounts, up to October 31, at a meeting on November 27, and decided to recommend to the annual meeting on December 19 a dividend of 20 per cent., plus a bonus of 15 per cent. Last year dividend and bonus were each 15 per cent.

Net profit was £297,278 (£320,870), but taxation was down, £133,116 (£214,074), and the disposable balance is £164,162 (£109,996).

The end of E.P.T. brought taxation relief, but provision has been made in the accounts for the double profits tax on distributable profits.

The Winter Gardens accounts also showed a falling off in profits, more than compensated for by taxation relief. The whole of the shares are held by the Tower Co.

Share Market

Odeon's Recover

After falling to 32s. 6d. following the criticism of Mr. Rank's share deal with General Cinema Finance Company, buyers appeared for Odeon Theatres ordinary, which have risen to 40s., showing a gain of 5s. on the week.

Other bright spots among kinema shares include British and Dominion Films, which have risen 1s. 6d. to 19s. 6d. on the big increase in profits and higher dividend, P.C.T. 7½ per cent. pref., 1s. 3d. up at 28s. 9d., Associated British Picture Corporation ord. 9d. at 19s. 9d., and United Entertainments ord. 6d. at 8s.

Moss Empires preference have improved to 22s. 6d., and Odeon Associated debs. 10s. to £91½.

NEW PRIVATE COMPANIES

L.R. (Lauri Rogers) Productions, Ltd.—Registered November 19. Capital, £100 in 100 ordinary shares of £1 each. Theatrical and film producers, etc. The directors are: Mesod O. C. Bengio, 30, Castleton Mansions, Barnes, S.W.13, company director; and Lauri Rogers, 176a, Notting Hill Gate, W.11, film producer. Solicitors: Joseph Mayorcas, 17, Shaftesbury Avenue, W.1. Registered office: Piccadilly Mansions, 17, Shaftesbury Avenue, W.1.

S.M. Associated Cinemas, Ltd.—Registered November 19. Capital, £100 in £1 shares. The first directors are not named. Solicitors: Walton and Ray, 33, King Street, Luton.

Grants Cameracraft (Chesterfield), Ltd.—Registered November 20. Capital, £1,000 in 1,000 shares of £1 each. Manufacturers of and dealers in photographic goods, etc. Solicitors: Wedlake, Letts and Birds, 6, Stone Buildings, Lincoln's Inn, W.C.2.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	£7	—
Assoc. Brit. Corp. 5/- Ord.	19-9	+ -/9
" " 6% Pref.	24/9	—
" " 4½% Pre. pf.	22/-	—
A.P.P.H. Ord.	30/-	—
Brit. & Amer. Film Press, Ltd.	1/4½	—
Brit & Dom. Films (12/-)	19/6	+ 1/6
" " 5½% Pref.	20/6	—
Brit. Lion 7½% Pref.(10/-)	12/6	—
" " Ord. ..	5/3	—
Brit Lion Studios Ord. ..	5/-	—
" " 6% Pref.	21/-	—
" " 5% Notes	£90	—
" " 4% Debs.	£94	—
Capital Prov. News (5/-)	11/9	— -/3
Cine Television "B" Ord.	2/9	—
Dufay-Chromex Ord (2/-)	3/3	—
Gaumont Brit. Ord. (10/-)	18/3	— -/3
" " "A" Ord. (5/-)	9/-	— -/3
" " 5½% 1st Pref.	21/6	— -/6
" " 3½% Debs.	£100	— £1
Genl. Theatres Prefd. (6/8)	18/9	—
" " 3½% Debs.	£94	—
Granada Theatres 1st Pref.	19/-	+ -/6
Humphries, G., Co. (5/-)	42/6	Nominal
Kinemas Ord (5/-) ..	10/6	—
Mde. Tussaud Def. (1/-)	5/-	—
" " Prefd. Ord.	23/6	— -/6
Moss Empires Ord. ..	34/-	—
" " Cum. Pref.	22/6	+ -/6
" " 3½% Deb.	£94	—
Odeon Ass. 4½% Pref. ..	19/-	— -/3
" " 3½% Debs. ..	£91½	+ 10/-
Odeon Props. 4½% Pref.	20/-	—
" " 3½% Debs.	£92	—
" " 4% Debs.	£93	—
Odeon Theatres Ord (5/-)	40/-	+ 5/-
" " 6% Pref.	24/6	— -/6
P.C.T. 10% Cum. Pref. ..	30/-	—
" 7½% "A" Pref. ..	28/9	+ 1/3
" 7½% "B" Pref. ..	26/9	+ -/3
" Construc. 7% Pref.	26/-	—
Scophony (5/-)	4/6	—
Stoll Theatres Corp. (16/-)	12/9	— -/6
Twentieth Cent. Ord (5/-)	2/6	—
" 6% Pref. (10/-)	7/6	— -/3
United Entertainments Ord. (5/-)	8/-	+ -/6

Michael Denison and Mary Clare in a scene from the Associated British film, MY BROTHER JONATHAN for Pathe Release

On the S.O. Front

DIVIDED VIEWS AT WIGAN

Bebington Refuses to Poll Again

WIGAN.—When the question of S.O. was further considered by Wigan Watch Committee a few days ago a letter from T. C. Robinson (County Playhouse) stated that of the eight representatives of the 12 kinemas in the town five voted against S.O. and three in favour.

The Watch Committee, by eight votes to one, decided to recommend the Town Council to apply for a draft order for S.O.

BEBINGTON (CHESHIRE) Law and Parliamentary Committee of the Council has reaffirmed a previous resolution that it is not satisfied that a reasonable period of time has elapsed since the taking of the first poll on S.O. to test again the desires of the electorate.

CARLISLE R.D.C.—When the Home Office held an inquiry at Carlisle into the question of Sunday at Longtown and Brampton, two towns in the Carlisle Border Rural Area, it was stated that a petition of 800 signatures had been received in favour of Sunday shows, while there had been 299 objections.

BOOTLE.—Voting on November 26 showed a majority of 2,218 votes in favour. The figures were: For 4,054; against 1,836.

FROME.—Poll result: 2,483 voting in favour and 713 against; majority, 1,770.

SOUTHEND Watch Committee has received a deputation with a petition containing 10,100 signatures asking that Sunday hours should be extended to 4.30-10 p.m., compared with the present hours of 7 p.m. to 10 p.m. to allow two performances.

The Watch Committee will recommend at the next Council meeting that the present hours should be retained.

In the Courts

CIRCUIT FINED £30 FOR QUOTA DEFAULT

"Unable to Order Suitable Films"

CHARGED with a default on the Quota regulations at the Empire, Derby, Marks Circuit Cinemas, 326, Cheetham Hill Road, Manchester, was at Derby magistrates' court, last Friday, fined £30 with six guineas advocate's fee and £3 5s. special costs.

It was the first case of its kind before the court.

R. J. H. Cleaver, prosecuting for the Board of Trade, stated that instead of the 15 per cent. of British long films, defendants showed 11.2 per cent., and the average for the country during the last quota year had been 18.81 per cent.

It was stated for the defence that there were not the number of British films that people wanted to see. Defendants, who had been in the trade for 30 years and were the proprietors of 17 kinemas, were unable to order suitable supplies of British films. They had done their best.

DIRECTOR WINS CLAIM AGAINST FILM CO.

In an action at Clerkenwell County Court on November 26 against Pioneer Films, of Gray's Inn Road, W.C.1, Frank Herbert Weedon Cox, film director, of Woodside, Perry Street, Billericay, Essex, was awarded judgment and costs on his claim for £70 salary said to be due to him.

Counsel said Mr. Cox joined the company as a director, and was appointed general manager. After three or four months he gave notice resigning his position. He was asked to reconsider his resignation, and did so, staying on after that to clear up certain matters.

Mr. Cox said he stayed on to finish a film, and settle one or two other things.

The company was not represented in court.

David Buxton Sued for Betting Debts

When David Buxton, of the Gaiety Theatre, Manchester, was sued at Manchester Assizes on November 26 for £1,779 9s. betting debts it was stated on behalf of plaintiff firm of turf accountants that in a five weeks' period Buxton had won over £2,750.

When asked by plaintiffs what he had done with the money he was alleged to have replied: "I have invested it in my kinema interests." Buxton consented to judgment for £500, with no order as to costs.

Ritchie's New Agency

Joe Ritchie, who has been with Paramount, Columbia and other firms, has set up his own film renting agency in Belfast in Garfield Chambers, and with him are his two sons.

MONARCH
FILM CORPORATION LTD.

Dec. 2 at 2.30: **BORIS KARLOFF** *in* **"THE APE"**

Dec. 9 at 2.30: **JOHN BOLES** *in* **"ROAD TO HAPPINESS"**

Dec. 16 at 2.30: **FRANKIE DARRO** *in* **"YOU'RE OUT OF LUCK"**

Dec. 23 at 2.30: **KEYE LUKE** *in* **"PHANTOM OF CHINATOWN"**

All at G.B. THEATRE (FILM HOUSE) W.1

MONARCH FILM CORPORATION LTD.

Morris House, Jermyn Street, London, W.1

Telephone WHItehall 9511 (3 lines)

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SOUTH & EAST LANCS

CONFLICTING VIEWS IN NATIONAL AGREEMENT

N.A.T.K.E. Invited to Clarify Terms for Xmas Day Opening

THE district secretary of N.A.T.K.E. is to be asked by the South and East Lancashire branch committee for an interpretation of the terms of a letter stating the conditions on which his members should be employed on Christmas Day. A copy of this letter is also to be sent to W. R. Fuller, who will be invited to comment on whether it in any way conflicts with the clause in the national agreement.

J. J. McCracken: What we want to know is whether kinemas may open irrespective of what the live theatres do. That point ought to be made perfectly clear.

From several towns, mainly Bury, Blackburn, Burnley and Bolton, it was reported the kinemas would not open. The position in other towns was not so definite.

Mr. McCracken remarked that kinemas in many parts of the country opened for seven days a week, whereas the theatres opened for only six. Personally, he would like to see every kinema in the country close on Christmas Day.

The feelings of the majority of members appeared to be against Christmas Day opening. When replies have been received to the inquiries which are being made by secretary C. Littler, all members will be circularised.

Reconstruction Plans

The Chairman (Coun. C. J. Whitaker) reported that his kinemas had been inspected by the county architect and an electrician, who had made a comprehensive list of recommendations which they proposed should be carried out. There were "pages and pages" of recommendations and blue-prints suggesting how alterations ought to be effected. What he would like to know was what authority was there behind these proposals.

A. Peel remarked that the C.E.A. had objected to 98 clauses in the new Home Office regulations, and licensing authorities were not entitled to anticipate their adoption. He had the most modern kinema in Nelson, but the place would have to be rebuilt if the regulations were carried out. If magistrates imposed conditions based on regulations not yet enforceable, it became an issue for the C.E.A.

K.R.S. Did Not Know

Information had been submitted to headquarters of films of commercial entertainment quality having been listed for exhibition at church halls in Nelson and Barrowford. W. R. Fuller replied he had taken up this matter with the secretary of the K.R.S., who indicated that the films named might be of a considerable age or were rented by non-members of his society. Mr. Peel asserted that certain of the films (titles given) were definitely handled by members of the K.R.S.

"What's On" Risks

Discussion ensued on certain announcements which had appeared in a "What's On" publication, and the question arose whether these infringed the terms of the film-booking contract by advertising showing arrangements before the completion of a previous run.

It was contended there was a difference between an omnibus publication containing the forthcoming attractions of several theatres and the ordinary house magazine distributed to one's regular patrons. It was the distribution that might lead to infringements of the booking contracts.

Electricity Tariff Dispute

Arthur Peel mentioned that he had not yet been able to secure a settlement of his dispute with a local electrical undertaking as to the proper charge to be made for electricity needed to operate a rectifier which he had installed to take the place of a generator. As long as the claim for lighting rate was persisted in, he would refuse to put the rectifier into commission. £1,500 had been spent on plant which was now lying idle. The use of the rectifier would result in economy in the consumption of electrical energy, and he considered there was an exceptionally strong case for current consumed being charged at power rate, not lighting rate.

"Even if the new plant is idle for fifty years, I shall not pay the high tariff demanded," added Mr. Peel.

25 MORE FILMS FOR EROS

An important new deal has just been concluded between Eros and Universal for a further 25 features. These subjects which are in addition to the 90 Universal and the 20 Rank-British pictures originally registered assure the 1,400 exhibitors already on the Eros books of a continuity of product.

The following titles and star names indicate the box-office quality of the latest Eros acquisitions.

The new programme includes the following films:—

Two, starring Abbott and Costello, "Rookies" and "In the Navy." Two, "Keep 'em Slugging" and "Mug Town," in which both the Little Tough Guys and Dead End Kids are featured, and four pictures of the popular Sherlock Holmes series, featuring the Basil Rathbone and Nigel Bruce team.

Bela Lugosi, Lionel Atwill and Lon Chaney and Boris Karloff appear in five "horrific" films with drawing titles: "Bride of Frankenstein," "Dracula's Daughter," "Mummy's Tomb," "Night Monster" and "Frankenstein Meets the Wolf Man."

Such firm favourites as Ella Raines, Randolph Scott, Charles Boyer, Barbara Stanwyck and Edward G. Robinson, Teresa Wright and Joseph Cotten, John Wayne and Marlene Dietrich are other stars appearing in current Eros product.

Two particularly recommended offerings are "Crazy House," with Olsen and Johnson, and "Next Time We Meet," with Margaret Sullavan and James Stewart.

Robert Mitchum and Jane Greer co-star in BUILD MY GALLOWS HIGH, which RKO-Radio will Trade show at Studio One on Dec. 8 at 10.30 a.m.

FREEDOM OF FILM MARKETS URGED

Bristol C.E.A. Thanks Davis and Fuller

It will be a serious matter for exhibitors in this country if they cannot obtain any American films, declared Coun. George Rees at last week's meeting of the Bristol C.E.A. Coun. F. G. W. Chamberlain presided.

If we cannot get U.S. product here, he pointed out, it will result in loss of dollars to Britain and harm to British films. In America, British films were being well received and were making headway, and from knowledge he had gathered during his recent visit to the United States, he thought that, as a result of this tax, there would be an embargo on British films over there. Urging the necessity of freedom of markets, Mr. Rees expressed appreciation of the work done by the national president and the general secretary on the occasion of their recent visit to the States in connection with the import duty.

Levy Criticised

The delegates, the chairman and vice-chairman, reported on the business at the General Council meeting.

The levy on exhibitors in connection with the publicity for the campaign for saving electricity was criticised by several members.

A letter was read from the secretary of the Lord Mayor's Hospital Fund thanking kinemas in Bristol for taking collections for the Fund, and mentioning that already £503 had been received in this way.

It was stated that the magistrates' conditions for the exhibition of "The Birth of a Baby" in the city laid it down that no young person under 16 should be admitted, also that any supporting films shown in the same programme must be from a list approved by the National Baby Welfare Council.

Sympathy was expressed with R. Cowgill, of the King's, Bristol, on the death of his son, and also W. Prodgers, supervisor for A.B.C., on his illness.

The next branch meeting will be held on December 17

COMPLAINT OF CIRCUIT LONG RUN PLAN

London Exhibitors Meeting Rank

London exhibitors have decided to approach Arthur Rank to tell him that if there are to be any alterations in the present London release system, the change must be negotiated at talks between the C.E.A. and the K.R.S.—through normal Trade channels.

The decision, made at last Wednesday's meeting of the L. and H.C. branch executive, follows the announcement of plans by the Rank Organisation—reported exclusively by the Kine.—to try out an extended-run policy for London release. It is intended that, in the New Year, Odeon kinemas will take features on London release and that the film will be immediately replayed on the G.B. circuit after the first week's Odeon run.

A number of independent exhibitors, it is understood, have complained of this system, which may possibly affect their supply of new product.

HOME OFFICE INQUIRY ON CHILD ACTORS?

An inquiry into the employment of children is being considered by Chuter Ede, the Home Secretary.

He was replying in the House of Commons to Rhys Davies (Lab., Westhoughton), who asked what promise had been made to British films producers of new legislation to cover the employment of children in that Industry; and if he would, before introducing such legislation, set up a public inquiry so that any organisation or persons interested might give evidence on this subject.

Mr. Ede replied: "It has been publicly stated that the employment of children in the film Industry has been noted as one of the subjects to be dealt with when legislation to amend the law relating to the employment of children is practicable.

"I will consider what inquiry is desirable as regards this particular form of child employment."

University Chair of Kinematography

Endorsement of the suggestion that there should be a university chair of kinematography came from Oliver Bell, director of the Film Institute Society, when he addressed members of the Merseyside Society last week. He said the film Industry was the only one that had not developed an academic side.

So far there had been no challenge to the assertion that the reason why 10,000,000 people rarely, if ever, went to the kinema was that they found the average entertainment was intellectually below their level.

S. WALES

"ALTERATIONS WHICH ARE IMPOSSIBLE"—DOONER

To Satisfy N.F.S. Demands Would Mean Closure to Many Halls

THE N.F.S. came under fire from members of the South Wales and Monmouthshire branch of the C.E.A. at the monthly meeting at Cardiff, over which Chas. Isaacs, of Bridgend, presided last week. Some members alleged that in some areas N.F.S. representatives demanded that most difficult and elaborate alterations should be carried out—alterations which under present conditions it would be almost impossible to comply with.

R. DOONER (Maesteg) raised the matter, remarking that he was very much concerned about the attitude of the N.F.S. They did good work in the war, but now that the war was over they had made themselves very objectionable, and very difficult to satisfy.

He was principally concerned about the conditions in the Ogmore Valley, where they had stepped in, making impossible demands. The exhibitors had previously satisfied the police and sanitary authorities, but now the N.F.S. made demands which would mean the closing down of a number of kinemas. He hoped the branch would go into the matter.

Council Hears Case

Citing the case of the Brynmenin area he said they went before the local Council and outlined their case, and finally the Council agreed that if any exhibitors had a complaint they could bring it to the Council for consideration. Since then they had received a letter from the authority to say that all recommendations made by the N.F.S. would have to be dealt with. This would entail very considerable alterations.

PETER NORMAN WRIGHT (Newport) said that at his place it seemed as if the N.F.S. representative had gone round to try to see what faults he could find. The police had inspected the theatre for many years.

WYNDHAM LEWIS (vice-chairman) also referred to the demands made, both at Newport and Haverfordwest. In the latter instance it had cost them over £1,800.

SIR JAMES WILSON (former Chief Constable of Cardiff) said he would like to remind Mr. Dooner that exhibitors must carry out the provisions of the Act, and it was the local authority who was there to enforce it, and not the N.F.S. There was no doubt that later the local authorities would look to their fire services to see that instructions were carried out. Mr. Dooner or any other exhibitor would be protected if he carried out the rules of the Kinematograph Act.

R. DOONER replied that the kinemas had been in existence ever since the Act came into force. If the conditions were followed out, it was going to close up a lot of them. He thought that the branch should set up a committee and get L. Knopp to come there in an advisory capacity.

Inconsistent Attitude

W. HYMAN (Swansea) remarked that his experience was that one man from the N.F.S. would come one month and tell them to do something, and next another would come in and put it back.

Following a suggestion by the Secretary (W. J. FOOKS) it was decided that where members felt that the demands were impossible, they should submit details either direct to Mr. Knopp or through the secretary for his consideration, and if necessary make a request that Mr. Knopp should visit the particular hall and investigate the matter with the authority concerned.

W. BERRIMAN (Pontypridd) reported that the British Legion were showing 16-mm. films near Treforest, within three-quarters of a mile of the Cecil kinema. It was decided that, on submission of full details, the matter be submitted to the Joint Committee for their consideration.

Scots Lunch Limited to 100 Guests

BOWING to austerity necessity, the Scottish branch is confining its annual luncheon to 100 guests. It will be a case of first come first served, with the hindmost lunching in the public dining-rooms of the Grosvenor repairing to the main function to hear the speeches.

This decision was announced at the quarterly meeting by GEORGE KEMP, the chairman, who said the Executive had agreed that the testimonial to D. A. Stewart on his retirement from business would take place at the annual meeting of the branch in January.

The Renters' Quota

A REPORT of the General Council meeting had been given by L. Dickson.

Mr. MAXWELL asked if it were final that the renters would have no quota.

Mr. DICKSON replied that so far as the Board of Trade was concerned they had given that answer, and the exhibitors had no alternative but to withdraw their opposition.

Mr. MCLAUGHLAN: We can keep on opposing.

Tax Pessimism

IN regard to the 75 per cent. Import duty, Mr. MCLAUGHLAN said he was not optimistic about a settlement, and he was less optimistic now that Sir Stafford Cripps was the Chancellor.

When Mr. DICKSON said that, under one proposal, money would be invested in this country, possibly for new studios, Mr. MCLAUGHLAN commented that by the time the studios were built his great-great grandson would be in a position to get American films.

GEORGE TAYLOR said he considered it was a matter of hoping for the best but preparing for the worst.

Mr. BENNELL remarked that the subject was being discussed at a high level, was out of their hands, and it was of no further use discussing it there and then.

Advertising Protest

AFTER a resolution had been read from the Edinburgh branch and a letter from H. J. Green on the question of the advertising tax, it was agreed to send to London the resolution passed last week by the Glasgow and West of Scotland section, urging that the advertising tax should not apply to advertisements of films for immediate release.

GEORGE URIE SCOTT said he did not think there was any point in sending a resolution now. Mr. Fuller had been quick off the mark and had done a very good job. Mr. SCOTT considered that the best method to take was for every exhibitor to send a letter of protest to his M.P.

After discussion this was agreed to.

Dulcie Gray and Kieron Moore signing autographs at the midnight matinee of THE YEARLING (M-G-M) at the Ritz, Bradford, in aid of the Printers' Pension Corporation

BIRMINGHAM

BRANCH CHARITIES' FUND REPORT

Time Ripe for a Standard Contract to be Negotiated

THE recent meeting of the General Council at Birmingham was naturally commented on at last week's meeting of the Birmingham and Midlands branch, over which Ken Jones presided. Among other matters discussed was the Charities Appeal Fund of the branch and the suggestion that a grant should be made to the American Memorial Chapel Fund.

H. B. LANE, chairman of the Sunday Films Committee, reported that six of the films reviewed earlier that day were thought unsuitable for inclusion in Sunday programmes.

The CHAIRMAN expressed pleasure that several members of the branch attended the November General Council meeting at Birmingham, and asked A. G. May to report.

Mr. MAY commented upon the able way in which B. T. Davis conducted the business, and said the Council should be congratulated upon the speedy manner in which the agenda was dealt with. So far as they were allowed to know, the American visit of Mr. Davis and Mr. Fuller had borne fruit, and all were pleased to think there was some hope of a definite agreement being reached.

Referring to the 20 per cent. cut in coke supplies announced by the Ministry of Fuel and Power, Mr. MAY said that so far as the Birmingham district was concerned, the formula regarding supplies agreed with the Ministry would stand, but would be subject to that cut. He therefore urged all members to secure their supplies of fuel as soon as they could.

Local Charity

THE CHAIRMAN then presented the report of the Emergency Committee of the branch in regard to the Branch Hospitals and Charities Appeal Fund. In view of the Government taking over the hospitals, the committee thought it desirable that the title should be changed, and unanimously recommended that in future it should be known as the Cinematograph Exhibitors' Association (Birmingham and Midlands Branch) Charity Appeal Fund. It would appeal to the public for moneys to be distributed among local charities. The next annual collection had been provisionally fixed for the week ending February 21.

Houses showing three-day programmes should collect only on the Thursday, Friday and Saturday, six-day houses should commence on the Monday, and seven-day houses on the Sunday. It was suggested that a grant should be made to the American Memorial Chapel Fund out of next year's collection, but the committee unanimously agreed that it hardly came within the category of a charity and should be ignored.

After a brief discussion, the report was adopted.

The CHAIRMAN announced that A. G. May had informed them that he would be unable to continue as chairman and organiser of the Appeal Fund owing to pressure of business. On behalf of the members, he desired to thank him for the fine work he had done.

Members agreed that the annual general meeting of the branch should be held on January 16 next and that the next monthly meeting should take place on January 30.

Wedding Film

B. H. PAUL raised the question of the renting of the Royal Wedding film, saying that while a flat rate suited the larger kinemas it was unfair to the smaller houses.

The CHAIRMAN, however, assured him that the C.E.A. had made the best arrangement they could with G.F.D.

E. W. RIGBY said there was some talk of a standard contract for all renters. Would it not be advisable to have a definite date fixed for confirmation of contracts?

Mr. MAY was of the opinion that the time was ripe for a standard contract to be negotiated by the Joint Committee owing to delay experienced over confirmations. Members should take an active interest in what should go into that standard contract when the time arrived.

The CHAIRMAN did not see what they could do at the moment, but promised to have a word with the president.

THE RENOWN

Mr. B. MYERS
Branch Manager
Cardiff

Mr. F. S. MORRIS
Branch Manager
Birmingham

Mr. A. COLQUHOUN
Branch Manager
Glasgow

Mr. L. DEAL
Branch Manager
Manchester

Mr. S. J. PHIPPS
Branch Manager
Nottingham

Mr. C. LUEL
Publicity Manager

Mr. L. PETIGOR
General Sales Manager

Mr. R. GAUNT
London

Mr. C. S. ROBERTSON
Manchester

Mr. S. DURBIDGE
Belfast

Mr. J. G
Governin

a Trade Ma

ORGANISATION

Mr. L. HOPE
Branch Manager
London

Mr. W. H. LINDON-TRAVERS
Branch Manager
Newcastle

Mr. J. SMART, Jnr.
Branch Manager
Leeds

Mr. P. A. McLOUGHLIN, M.C.
Branch Manager
Liverpool

Mr. J. BOLLOTEN
Branch Sales Supervisor

Mr. S. W. GOODMAN
Booking Manager

Mr. L. H. HOWE
London

Mr. D. H. HOPTON
Leeds

Mr. J. COWAN
Glasgow

Mr. J. BRYLMAYER
London

REVIEWS—*continued from page 15*

estate. Dodge's murder is pinned on Sandy Hopkins, a local marshal, and this causes a rift between David, Dodge's son, and Mary, Sandy's niece. Meanwhile, Buck and Tim, Sandy's marshal buddies, secretly arrive in town and start to investigate, and, after gaining Logan's confidence, pave the way for the eclipse of the villain and his mob.

Acting.—Tim McCoy, Raymond Hatton and the late Buck Jones make quite a good team as Tim, Sandy and Buck, and Harry Woods is in his element as Logan. The conventional love interest is adequately handled by Dave O'Brien and Luana Walters.

Production.—The film gets a move on and its pace covers up most of its crudities. Scenically impressive, the youngsters are pretty certain to respond to its grass-covered "crime does not pay."

Points of Appeal.—Vigorous characterisation and action, healthy atmosphere, handy footage and "U" certificate.

WESTERN MAIL

New Realm. American (U). Directed by Robert Tansey. Featuring Tom Keene, Frank Yaconelli and Jean Trent. 4,935 feet. Release not fixed.

SPIRITED half-pint "outdoors." It pits a ranger and his Mexican buddy against a ruthless bank president, secretly engaged in insurance frauds, and, true to tradition, ends in overwhelming victory for law and order. An amusing and sagacious monkey is worked into the time-honoured formula and the novel comedy asides give the whole a slightly new flavour. Average Western devotees should find it to their liking. Safe supporting proposition.

Story.—Tom Allen, a ranger, sees Lucky Webster, a young Westerner, hold up a train. He gains Lucky's confidence and then sets to work to discover the secret leader of the gang The wanted man is a local banker, Jeff Gordon, the brains behind the insurance swindles, but he wins the first round by capturing Tom and Lopez, his cheerful Mexican assistant. Fortunately Lopez has a pet monkey, and it enables them to escape. Again, Tom and Lopez pick up Gordon's trail, but the fact that Lucky's sister Julie is unaware that her brother is a member of Gordon's gang further complicates matters. However, Tom and Lopez finally trap the elusive Gordon without embarrassing the trusting Julie.

Acting.—Tom Keene is an amiable and stalwart Tom, Le Roy Mason runs true to form as villain Gordon, and Frank Yaconelli amuses as Lopez. Jean Trent is merely a passenger as Julie.

Production.—The crowded plot briskly unfolds and contains a good number of thrills. Its meaty action, neatly interlaced with friendly animal cracks and played against picturesque scenery, guarantees industrial and juvenile appeal.

Points of Appeal.—Laughs, chases, thrills, good scenery and "U" certificate.

Reissues

LITTLE LORD FAUNTLEROY

New Realm. American (U). Directed by John Cromwell. Featuring Freddie Bartholomew, Dolores Costello Barrymore and C. Aubrey Smith. 9,190 feet. Release not fixed.

BRILLIANTLY adapted from Frances Hodgson Burnett's famous story, this reissue tells the story of Ceddie Errol, a small boy living happily in the Bronx with his mother, whom he calls Dearest. He learns that he is to go to England, there to take his rightful place in Society as Lord Fauntleroy. Dearest accompanies him, but it is the command of his stern grandfather, the Earl of Dorincourt, that he shall live with him and only visit Dearest at prearranged intervals, Dorincourt having never forgiven his son, Ceddie's father, for marrying out of his class. Slowly Ceddie insinuates himself into Dorincourt's affections and the story threads its way through exquisite sentiments, humour rich in human kindliness, and a delicate undercurrent of stern drama, to a happy ending for Ceddie and his friends. Abbreviated by about 200 ft. of the original which was distributed by United Artists, the KINE. review April 30, 1936, says: "Excellent general booking, an outstanding box-office proposition for all classes, all ages. and both sexes."

Points of Appeal.—Charming story, compelling human interest, feminine appeal, and immense title and star values.

THE SEA HAWK

Warner. American (A). Directed by Michael Curtiz. Featuring Errol Flynn, Brenda Marshall and Flora Robson. 9,690 feet. Release not fixed.

PERIOD adventure melodrama re-enacting some of the circumstances that caused England to build a fleet to meet the menace of the Spanish Armada. Spectacle is the first consideration—the opening scenes of battle between an English privateer and a Spanish galleon are terrific, and so are the many other graphic highlights—but mighty as the background is, it is never allowed to swamp the significant and rousing story. Neither does it eclipse the personal element. The stars' performances and, for that matter, those of the supporting players is first-rate. This Warner subject, which was reviewed in KINE. August 1, 1940, as an outstanding general booking, is short of the original by about 2,000 ft.

Points of Appeal.—Exciting, inspiring and eventful story, fine acting, good title and box-office cast.

I KILLED THAT MAN

Monarch. American (A). Directed by Phil Rosen. Featuring Ricardo Cortez, Joan Woodbury and Iris Adrian. 6,380 feet. Release not fixed.

ROMANTIC crime drama describing a battle of wits between a shrewd Assistant Attorney and a racketeer who pays off with poisoned darts. The story gets away to an exciting start when Nick Ross, a convicted killer, is murdered by a poisoned dart just as he is about to reveal the name of his secret accomplice. The Assistant D.A., Phillips, suspects King, a secretive gentleman about to be elected to high office. In a well-engineered climax, Phillips and his reporter fiancée, gather sufficient proof to arrest the killer. This former Pathé subject was reviewed in KINE. April 16, 1942, as a good title and star booking for the masses.

Points of Appeal.—Actionful plot, popular comedy and romantic relief, versatile characterisation, good title and star values.

Atlantic Episode

Stahl Pyramid Films, who are handling "Atlantic Episode," released in 1937 as "Catch as Catch Can," states that it has been considerably tightened up and is, in effect, a streamlined edition of the original subject.

MIDNIGHT MATINEE AT NORWICH ODEON

Two thousand people were present at the Odeon, Norwich, on Friday night to welcome Miss Ursula Jeans when she made a personal appearance at the *Eastern Evening News* Midnight Matinée in aid of the Printers' Pensions Corporation. The film was "The Woman in the Hall."

Miss Jeans, who stars in the film, was introduced from the stage by Sir Basil E. Mayhew, who thanked all those who had helped, mentioning especially the J. Arthur Rank Organisation, who had lent the film and kinema without charge, the manager (S. Newberry) and the staff of the Odeon, and Messrs. Jarrold and Sons, Ltd., the printers of the souvenir programme.

A telegram wishing the matinée every success was read from A. Cousins of Odhams Press, president of the Printers' Pensions Corporation, who stated that the total raised for the fund in this, its double diamond jubilee year, had reached £137,500. Many of the city's leading citizens, including the Mayor and Mayoress, were present at the matinée.

The King and Queen Receive the Trade At the Command Performance

ANOTHER brilliant and memorable occasion in the history of the industry and of the Cinematograph Trade Benevolent Fund, the second Royal Command Performance, attended by the King and Queen, Princess Margaret and King Michael of Rumania, can be justly described as a triumph for all those concerned with its organisation.

The scene at the Odeon, Leicester Square, equalled in magnificence the historical occasion witnessed last year with vast crowds waiting to greet the arrival of the Royal Party and the British and American screen celebrities. The organisation of the event was indeed superb and rigid; police control prevented a recurrence of last year's chaotic crowd scenes.

The King and Queen were received in the foyer by Reginald Bromhead, president of the C.T.B.F., who presented a number of leading trade personalities associated with the performance. They included J. Arthur Rank, John Davis, B. T. Davis, Sir Arthur Jarratt, Joseph Friedman, Bob Woolfe, D. E. Griffiths, Tom O'Brien, George Elvin and Reginald Viveash.

The programme included the Band and Trumpeters of the Royal Military College of Music, Kneller Hall, John Howlett at the organ, Goldwyn's "The Bishop's Wife," and the Technicolor film of the Royal Wedding, followed by the stage presentation of American and British stars devised by Peter Ustinov.

W. A.

G.-B. Staff's Big Night at Sheffield

One thousand people attended the Sheffield Gaumont Regent Film Ball at the City Hall, Sheffield, on November 26 in aid of the Gaumont-British Benevolent Society. One of the attractions was film starlet Josephine Stuart, who plays Oliver Twist's mother in the new film. She danced with patrons and assisted in distributing more than £30 in prize money. Prizes in a special film competition included a visit to a film studio and a week's free holiday.

Roy Mason, the Regent's manager, worked good-humouredly and indefatigably in making the function a brilliant success.

GREVILLE MEETS DRYHURST

Last week, Edmond Greville, who will direct the film of Richard Llewellyn's play, "Noose," for Edward Dryhurst Productions, made a flying visit to London to meet Edward Dryhurst, having already agreed in Paris with Eric L'Epine Smith to handle the picture, and they are now discussing the preliminaries to start towards the end of this month.

Greville has achieved an international reputation with a remarkable list of outstanding pictures he made in France before the war, including "Train des Suicides" in 1934, the famous "Remous" and "Marchand d'Amour" in 1935, the latter also written by him and which was a tremendous success in London. He came to England in 1936 and made several films, including the very successful "Mademoiselle Docteur."

After the war Greville returned to films and made "Pour une nuit d'Amour" last year and this year made "Le Diable Souffle," for U.A. distribution in France, but so triumphant a success has it turned out to be that it is being given world distribution.

BRITISH STUDIO NEWS

Literary and Artists' Agencies Caught in Economy Wave

U.S. DROP CONTRACTS WHILE AT HOME STORY DEPARTMENTS CLOSE DOWN

HOLLYWOOD companies have refused options on British novels and have cancelled the contracts of several British artists as a direct result of the Dalton duty on imported films. And, according to a number of literary and artists' agencies, the implications of the duty on our own film export business have created what is for them a serious economy wave throughout the British studios.

Maie Hanbury told the KINE. this week that Universal-International has dropped the contract with Patricia Goddard. This, she says, and other cancellations are the direct result of the duty. Hollywood companies are no longer anxious to use new British artists. Patricia Goddard has changed her plans and is now playing in "Uneasy Terms" at British National.

PATRICIA GODDARD

Miss Hanbury says that U.S. companies have refused options on British novels during recent weeks

The KINE. understands that most of the U.S. story departments in London have now been closed down; all of them have been greatly reduced in size. The Rank organisation closed its story department in Upper Berkeley Street several weeks ago and is now operating with a skeleton staff at head office.

According to Mary Buxton, who has been in the film business for 20 years, the Treasury duty has brought to crisis point a situation which has been developing for some months.

She argues that the Rank organisation in particular is making script economies by using material which is not copyright. She also makes the general criticism that British producers are not taking a risk with new artists—but at the same time complain that a shortage of artists is holding up film making.

"Films are taking so long to make," she said, "that there is no demand for new story material. And the films which we are making these days just don't tell a story. The public doesn't want anything else—all it wants is to be told a story. That's why people go to the kinema."

SETBACK FOR BYRON FILM—BOX PLANS TO STAR AUTHORS

SYDNEY BOX has been coming up against a number of problems during the last few days, particularly with his next film, "The Bad Lord Byron."

A telegram of protest was sent to the Lord Mayor of Nottingham by Box against the refusal of Duncan Gray, Nottingham City Librarian, to allow a unit to take photographs of Newstead Abbey, Byron's former home.

Meanwhile, the film unit, with Dennis Price as Byron, was at the Abbey last week taking stills of exteriors.

Other problems, the KINE. understands, have been created by the shortage of Technicolor facilities. Two colour films have been on the Box schedule for some months—"Melba" and "Christopher Columbus." "Melba," it was said this week, is now off the production schedule. This, the KINE. understands, is a direct result of the Rank Organisation's decision to send a Technicolor camera on the Fiji location for Individual's "Blue Lagoon."

Meanwhile, Box has set up a pretty good standard of efficiency by completing both "The Calendar" and "Easy Money" this week on schedules a little under 50 days.

He has now started "Double Pursuit" and will put the Byron film into the studios next weekend.

Preliminary shots were made last week for a new Box subject—"Quintet," which is to be five Somerset Maugham stories rolled into one three-hour picture.

Somerset Maugham, now 73, made his first appearance as a film star last week. The film will be introduced by Maugham and he will also provide a linking narrative between each story.

With "Quintet," Sydney Box starts on a series of large-scale films which will have celebrated authors among their stars.

Box said this week: "I have thought for a long time that writers do not get sufficient prominence on the screen. Stars and directors—not to mention producers—have so far cornered most of the credit. This series is aimed at putting writers in their proper perspective as the most important single element in picture-making."

Arnold Pressburger, producer, W. Somerset Maugham, novelist and author of Two Cities' forthcoming production THEN AND NOW, Thorold Dickinson, director of the picture, and period adviser and scriptwriter Simon Harcourt-Smith, in Florence, Italy, for discussions on the picture

Jackson's Answer to "Boys in Brown" Film Critics—Concord's First Feature

LAST week much of the action of British National's "Uneasy Terms" was centred in an unusual club setting designed by Holmes Paul.

Taking advantage of the bright winter sunshine, Vernon Sewell, the director, took a unit to Maida Vale for exterior shots. Making the most of the weather, another unit, with Bob Asher in charge, was filming on Northolt and Heathrow Airports.

Meanwhile, Dan Birt is busy with the dubbing of "The Three Weird Sisters," and has completed a treatment of "No Room at the Inn," the London theatre success in which Freda Jackson made such a hit. This is planned as the next subject after "Uneasy Terms."

Ian Foxwell will be associate producer.

Montgomery Tully is working on yet another West End success, "Boys in Brown," a story about Borstal. There has been criticism in some quarters about the choice of the subject, but Lou Jackson, while admitting that both subjects are sordid, believes that, tactfully handled, "Boys in Brown" can go a long way towards helping to reduce the present wave of juvenile crime.

"Mrs. Fitzherbert," the British National historical romance directed by Montgomery Tully, is to be given a West End run, and present plans are that it should follow "Mine Own Executioner" at the Empire, Leicester Square.

* * *

"ESCAPE" is now more than half way through production at Denham, but it was only this week that the 20th Century unit, under director Joseph Mankiewicz, made the opening shot of the picture. This is a view of the exterior of a Dartmoor Prison cell, with the camera moving in close to show Rex Harrison's face behind prison bars.

For this "take" the camera was on the end of a baby crane specially sent over from Beverly Hills Studios, Hollywood, to 20th Century unit in England.

During the last days of the week Peggy Cummins and Rex Harrison have been occupied making back-projection shots, the plates for which were turned by the number two unit on location in Devonshire.

* * *

SHOOTING on "Trouble in the Air" is now in its fourth week at Highbury.

It is produced by the two brothers George and Alfred Black, with John Croydon in charge of production. It is being directed by Charles Saunders, co-director of "Tawny Pipit."

The cast includes a number of new film comedians, such as Freddie Frinton, playing the part of Fred Somers, the butler; Larry Naismith as Hunt; Malcolm Russell as the impoverished squire; Joyce Golding, one of those rare comediennes, in the part of Miss Clinch; Liza Lee; Jon Pertwee, son of Roland Pertwee, and Jimmy Edwards, of the B.B.C.

Also in the cast are Bill Owen and Sam Costa as two spivs, and Dennis Vance and Sheila Tickette.

In preparation is "Song for Tomorrow," featuring Evelyn Dale, Ralph Michael and Shaun Noble, and to be directed by Terence Fisher.

* * *

CONCORD Productions has recently completed its first full-length feature film, "A Man's Affair."

Director Jay Lewis started the company three years ago when he was demobbed from the Army Kinematograph Service, and the unit is almost completely ex-Service.

Shots were made at Ramsgate in the height of the holiday season. Other shots were taken in a coal-mine, and shooting 2,000 ft. below ground level in narrow seams was

(*Continued on page* 20)

BRITISH PRODUCTION PROGRESS CHART

STUDIO.	TITLE.	WEEK	PRODUCER AND RENTER.	CUTTING STAGE.	IN PREPARATION.
BRITISH NATIONAL	"Uneasy Terms"	3	British National (Pathe)	"So Died a Rat" (Br. National: Pathe) "Case of Three Weird Sisters" (Br. National: Pathe)	"No Room at the Inn" (Dan Birt to direct).
BUSHEY	"It Happened in Soho"	1	Frank Chisnall (not set)	———	Nothing set.
CARLTON HILL	———	—	———	———	"The Monkey's Paw" (Nettlefold Production) Starts Dec. 10.
DENHAM	"Escape"	6	20th-Fox unit	"Hamlet" (Two Cities: G.F.D.)	"My Sister Is Dead" (Two Cities: G.F.D.)
	"High Pavement"	4	Huth-Corfield (G.F.D.)	"So Evil My Love" (Hal Wallis: Paramount)	
	"Mr. Perrin and Mr. Traill"	1	Two Cities: G.F.D.	"One Night With You" (Two Cities: G.F.D.)	"Sleeping Car to Venice" Starts Jan. 12. (Two Cities: G.F.D.).
EALING	"Saraband for Dead Lovers"	14	Ealing (G.F.D.)	"Against the Wind" (Ealing: G.F.D.)	Scott of the Antarctic" (location completed) (Ealing: G.F.D.) "Eureka Stockade" (in Australia).
					"Kind Heart and Coronet" (Ealing: G.F.D.). Starts Dec. 22.
HIGHBURY	"Trouble in the Air"	4	Rank second feature (G.F.D.)	"To the Public Danger"	"Song For To-morrow."
				"Penny and the Pownall Case"	"Gambler's Luck."
ISLEWORTH	"Bonnie Prince Charlie" (with Shepperton)	—	———	———	———
ISLINGTON	"Blind Goddess"	3	Gainsborough (G.F.D.)	"Miranda" (Gainsborough: G.F.D.)	Family film untitled.
					"Trek."
MANCHESTER	"Holiday with Pay"	10	John E. Blakeley Production	———	"My Wife's Birthday."
					"The Girl at the High School."
MARYLEBONE	"My Hands are Clay"	8	Dublin Films	"Dick Barton" (Marylebone-Hammer: Exclusive)	———
M-G-M BRITISH	"Spring in Park Lane"	6	Herbert Wilcox (Br. Lion)	"Idol of Paris" (Premier: Warner)	Nothing set.
NETTLEFOLD	"Paul Temple and the Canterbury Case"	4	Nettlefold Productions (Butcher)	"The First Gentleman" (Columbia)	Nothing set.
PINEWOOD	"Red Shoes"	20	Archer (G.F.D.)	"Blanche Fury" (Cineguild: G.F.D.)	"Blue Lagoon" (Individual: G.F.D.)
	"London Belongs to Me"	5	Individual (G.F.D.)	"Oliver Twist (Cineguild: G.F.D.)	"Passionate Friends" (Cineguild: G.F.D.). Starts late January.
	"Esther Waters"	5	Wessex (G.F.D.)		"Once a Jolly Swagman" (Wessex: G.F.D.).
RIVERSIDE	STUDIO CLOSED	—	———	"This Was a Woman" (Hellman: 20th-Fox)	———
SHEPHERD'S BUSH	"Double Pursuit"	2	Gainsborough (G.F.D.)	"Good Time Girl" (Gainsborough: G.F.D.)	"The Bad Lord Byron" (Gainsborough: G.F.D.). Starts Dec. 6.
				"Broken Journey" (Gainsborough: G.F.D.)	"Journey to Yesterday."
				"Sno bound" (Gainsborough: G.F.D.)	"Quintet."
				"The Calendar" (Gainsborough: G.F.D.)	
				"Easy Money" (Gainsborough: G.F.D.)	
SHEPPERTON	"Bonnie Prince Charlie"	17	London Films (British-Lion)	"Anna Karenina" (London Films: British-Lion)	"The Winslow Boy" (Starts Dec. 15)
	"The Lost Illusion"	7	Carol Reed (British-Lion)		"I Will Repay."
SOUTHALL	STUDIO CLOSED	—	———	"Just William's Luck" (Alliance: U.A.)	———
				"No Orchids for Miss Blandish" (Alliance: Not set)	———
TEDDINGTON	Opens shortly	—	———	———	"Noose" (Edward Dryhurst: Pathe).
TWICKENHAM	STUDIO CLOSED	—	———	"Daughter of Darkness" (Alliance: Paramount).	Nothing set.
				"The Brass Monkey" (Alliance: U.A.)	———
				"Things Happen at Night" (Alliance: Not set)	———
VIKING	"The Penny Doctor"	5	———	"Flamingo" (Inspiration: Grand National)	———
WELWYN	Nothing in production	—	———	"Bond Street" (World Screenplays: Pathe).	"Queen of Spades" (Starts mid-December).
				"My Brother Jonathan" (A.B.P.C.: Pathe)	
WINDSOR	"A Sister to Assist 'Er"	5	Bruton: Premier	"Starlight Stone" (Cine Industrial: Renown)	———

Director Jay Lewis and unit setting up on the coast road, Ramsgate, for sequences in Concord Productions' A MAN'S AFFAIR. L. to R.: Barbara Cole, continuity, Jay Lewis, D. Ransom, camera, with star, Diana Decker

BRITISH STUDIO NEWS

Continued

far from ideal. Pride of the unit was continuity girl Barbara Cole, who was the only woman down the mine.

The complete unit was: Director, Jay Lewis; cameramen, N. Johnson and D. Ransom; assistant cameraman, M. Lewis; first assistant director, R. Lauder; second assistant director, Colin Reid; third assistant director, D. Lorimore; continuity, Barbara Cole; make-up, H. Webber; hairdresser, P. Tipaldi; editor, Francis Edge; first assistant editor, B. Hodgson; second assistant editor, P. Dunbar; publicity, Personal Presentations.

* * *

AS SOON as international complications permit, a unit led by production manager David Cousland and cameraman Jack Hildyard is to travel from the Gare de Lyons to Trieste on the Simplon-Orient—the express that now crosses seven countries to Istanbul.

They will be making shots for a new Two Cities film, "Sleeping Car to Venice," in which Anne Crawford, Jean Kent, Albert Lieven, Derrick de Marney, Paul Dupuis and David Tomlinson will be the stars.

"Sleeping Car to Venice," scheduled for production at Denham on January 12, will be directed by John Paddy Carstairs.

* * *

PRODUCTION started this week on Two Cities' "Mr. Perrin and Mr. Traill," which Alexander Galperson is producing and Lawrence Huntington is directing at Denham. Star line-up so far provides for Marius Goring and David Farrar in the title rôles, with Greta Gynt co-starring.

KINE SERVICE SECTION

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MUSIC • PEOPLE • TRADE SHOWS

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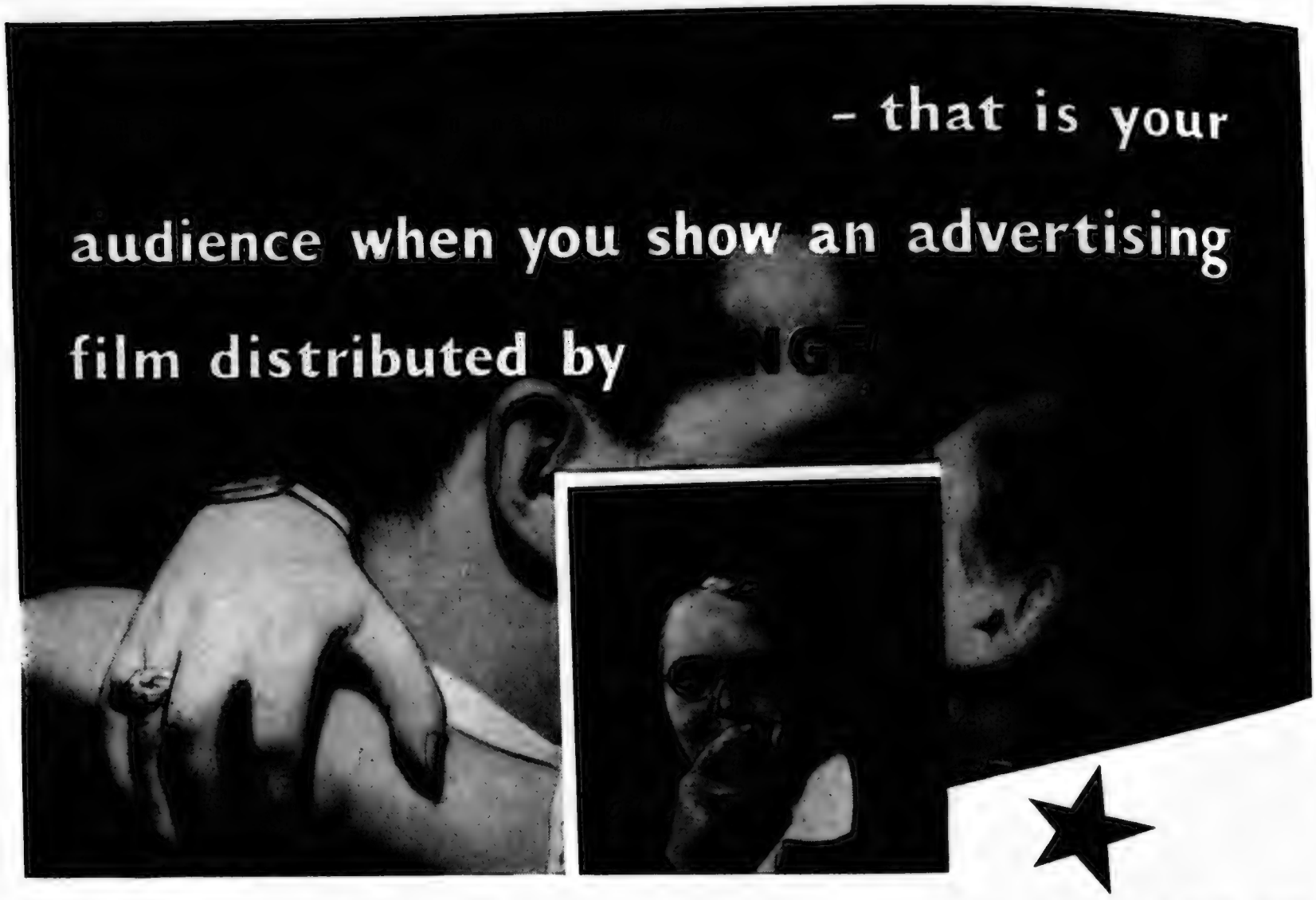

Screen critics are agreed on the outstanding merits of these films. Read below what they have recently written in Advertiser's Weekly.

Advertising films distributed by Langfords win fresh laurels every time they are shown. "Excellent photography"—"high technical quality"—"definite news value" say the critics whose job it is to judge advertising-film-quality when they are speaking of films from Langfords.

"*Thoroughbred*," for instance, a film on *Ovaltine*. This is a camera tour of Wander Farm, with interesting glimpses of the champion percherons (whose pedigrees go back a thousand years), the prize herd of Jersey cows who have taken over 1,000 prizes in seven years, the bulls and the poultry that are housed and kept there. From this a natural sequence reveals how the ma[illegible] of the resultant farm produce—barley, eggs and milk—[illegible] "thoroughbred" product—Ovaltine.

Or "*Looking the Part*" (*Drene Shampoo*)
Here is another of the advertising films featuring stars who, in various scenes of topical interest, emphasise the qualities of the Drene Shampoo. Of this picture Advertiser's Weekly says, "Taken at the lovely Buckinghamshire home of Phyllis Calvert, the film immediately succeeds in establishing a charming and informal link between the actress and the audience. From this point the continuity moves smoothly to the scenes of the star at work, followed by excerpts from her Technicolour film, 'Men of Two Worlds.' A pleasing effort . . ."

Or again "*The Happy Way*" (*Phillips' Dental Magnesia*)
"Entirely natural, it is full of delightful camera work which records to perfection childish exuberance and vitality. This film has real merit and, to my mind, is a perfect example of all that a good advertising film should be. It has interest and a story that leads to a moral. I have no doubt that parents will remember this little short long after they have left the cinema.

In every detail these films are of the very highest quality. technically brilliant, written dramatically, entertainingly by script-writers of the finest calibre. They are produced in perfectly equipped studios. Distributed by Langfords, they are sure-fire successes with every cinema audience.

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MANAGEMENT

by THE MANAGER

This Business Must Be In Your Bones

IF YOU HAVE NO APTITUDE, THEN GET OUT

THIS soul-destroying yet enthralling business either gets into the very marrow of the people in it, or nags them to drink and despondency. We all of us have met the awfully nice bloke—usually pitchforked into management by well-meaning friends who have influence—who has no real inclination for management and all that it implies.

A fellow of this type is a grave responsibility for the manager who is entrusted with his training. Generally speaking, managers are loyal, and hate to say anything that is likely to prejudice a fellow worker, but the trainee who gets promotion on a manager's recommendation takes with him to his next job his tutor's reputation.

I do not think a manager does anybody a favour by overstating the ability of a trainee. I feel that, if a chap shows no aptitude in the first six months, then it is a kindness to him to speed his departure from the Trade, and so give him an opportunity to utilise these precious early years in learning a business that is likely to maintain him later. Further, it is the manager's duty to his employers to give an honest report on a junior. Trainees are a dead loss to the proprietor in the early months of their training, and one who is obviously not suitable for the business shouldn't be retained one week longer than is necessary.

Wedding Films

LOYAL felicitations to the Royal couple have been none the less fervent from managers and exhibitors, who are experiencing the anticipated boom in business, thanks to the Royal Wedding films. These should be good for a few more weeks before we add "finis" to the romantic side of that delightful story.

As anticipated, Castleton Knight's colour film has been a phenomenal success. I would that we could get a few more colour films of topical events. Perhaps Gee Bee will now contemplate a Christmas film in colour, and throw in some pantomime and circus scenes. Most Christmas programmes lack the festive flavour, and there is still time for somebody to come along with a Santa Claus hors-d'œuvres.

Christmas Day

TALKING about Christmas, it is an ironic fact that staffs are by no means unanimously in favour of closing on Christmas Day. The double pay for a comparatively short working day, plus the opportunity to exchange greetings with their fellow workers, had many supporters. We managers with comfortable homes and our share of the good things must not forget that many of the more humble employees have less pleasure and comfort at home than at business. Will critics of the business please note? By the way, are you running a staff party at Christmas?

The Dominie Decides

THE headmaster of Mobberley Approved School said, in giving evidence at the Rhyl Magistrates' Court: "We do not like kinema jobs because we have never heard of a boy succeeding in one." I don't quite know what the term "headmaster of an approved school" indicates, nor to whom he refers when he speaks for "We," but I will inform that mysterious body, presumably from Rhyl, that their irresponsible spokesman has gratuitously insulted a great number of kinema employees from page-boys up.

There is no industry in the country where it is easier to gain promotion from the lower ranks. In fact, as things are to-day, that is probably the royal road to management, and it is certainly an honourable one.

On behalf of these honoured colleagues of mine who started their business lives as page-boys, I suggest that such a misguided bigot is not the best sort of mentor to have in an approved school.

Get New Patrons

HALF the population still don't go to the pictures. Perusal of the showmanship pages suggests that managers still tend to "flog the willing horse"—the patient patron—rather than to go out and seek new kinemagoers, and I welcome each idea that carries our advertisements into seldom-tapped channels.

I was discussing this subject with a studio publicity executive, and we agreed that star personal appearances away from actual kinemas were of inestimable value, particularly on carefully selected occasions, with some logical reason for the appearance.

An admirable example of this was a recent tie-up with Manor House Hospital, Hampstead, London, arranged by the Archers. The occasion was a garden fête held at the hospital to raise funds for a statue of Pavlova in the grounds of her old home—the present hospital. Artists from the Archers' forthcoming production, "Red Shoes," helped to run the fête and the open-air ballet. There was the whole story of their ballet film delicately told, and without even a smell of publicity.

Another avenue being explored more and more is the Church. J. Arthur Rank's well-known interest in religion has encouraged his managers to seek co-operation from the local clergy which, I understand, has been enthusiastically given in most instances. A good minister is just as willing to praise a good film as he is to slam a bad one.

Let us strive, this winter, to make new customers for the kinema, they might be hard to get, but every one will be a capital investment.

Cutting Programmes

WITH the advent of the holiday season comes the usual problem of how to cope with the big business we hope to experience. There is always the temptation to book shorter programmes, and, within reason, this is a businesslike way of dealing with the difficulty, but there is a point beyond which it is dangerous to cut a show. To-day's patrons are most discriminating and no one knows more than a manager the repercussions of a show that has obviously been shortened to accelerate the flow of business. It may produce a few pounds at the time, but, in the long run, I think the box-office suffers.

If all the kinemas in a district agree to the principle of restricted programmes, then that is different. Perhaps it would have been well if such a restriction had been agreed nationally before double-feature programmes became general.

The Final Word

IN a magnanimous letter, relief manager A. J. Kallar congratulates his protagonist, N. E. Knowles, on a recent appointment. Concerning the writer, he says, "May I express my extreme admiration at the finesse and diplomacy which you have displayed in winding up as it were the issue of the 'Old Gentlemen.' While appreciating the compliment, I resent the suggestion that I am a diplomat. If I am, then I must be slipping. I pride myself on telling the truth, no matter how unpalatable it might be. I have never considered diplomacy to be one of my strong suits, I'm much too impatient for that.

Sorry, My Mistake!

I STAND corrected about my recent reference to G.-B. managers having access to Press shows. I am informed that this decision was the result of representations made by the managers' Central Committee, and approved by E. H. Lundy, director of theatres.

I am particularly glad to make this correction, because it shows that the managers themselves are anxious to be fully conversant with the product they are showing before the screening date, and that the G.-B. chief appreciates that intelligent spirit of interest and imagination among the managers he controls.

It also helps to prove that these managers' committees don't spend all the time at their meetings thinking up further concessions which they can ask for in their own interests.

Song Plugging

MY colleague Jack Courtnay, I am sure, won't object to my ventilating this controversial subject from a manager's viewpoint. I have heard several comments about the hordes of music publishers' representatives who descend on resident organists night after night. What they have to offer I don't propose even to guess, but I cannot believe that they are for the good of the business in general and of the organists in particular. The accurate reports in Jack Courtnay's adjoining column of the organ-playing situation to-day suggest that this is not the time for organists to take chances. When they are lucky enough to have a spot of their own in a programme, then the music played should be decided by local conditions, not in Charing Cross Road. That is if organists aspire to stay with us.

The Irony of it

A COLLEAGUE'S pride that his young son has started boarding school is tempered by one jarring flaw. The bill for school fees includes an item, "kinema entertainment." As my friend ruefully says, "I wouldn't mind so much, but they're only 16-mm. films, and the pictures are old at that." The youngster was probably weaned on first-run pictures, and paying for films isn't any manager's strong point. So there it is, just another little domestic drama.

The Fog Problem

I HAVE been asked the best way to keep fog out of the auditorium. I know of no "best" way. I can only say that I try, with some success, cutting out the blower, with all extract fans on, and the radiators boosted up to the highest safe degree. It is alleged that the washer eliminates fog from the incoming air stream, but I have never found that so, possibly because I have been unlucky. If so, no doubt some correspondent will put me right.

F

SHOWMANSHIP

He Seized His Opportunities To Win Monthly Award

MY £5 prize for November has been won by E. F. Johnson, Majestic, Leeds, for his campaign on "The Loves of Joanna Godden." The campaign, Johnson said, started in a small way with the intention of organising a "Happiest Outdoor Photograph" contest, for which he sought the co-operation of the Leeds' branch of Lewis's stores.

In his preliminary discussions with the management of the store it became apparent that there were opportunities for the development of the original idea along more ambitious lines. In true showmanlike manner he did not let those opportunities pass.

In the first place, the store readily agreed to sponsor the competition in association with the *Yorkshire Evening Post*, G.F.D., and the kinema. It was then decided that since this event coincided with the store's anniversary celebrations, some attempt should be made to make a big splash at the store.

Johnson contacted the head-office exploitation department and arranged for the personal appearance of Derek Bond and Josephine Stewart to support the occasion. Ultimately they stayed in Leeds for two days. They made personal appearances at the Majestic, the Scala and Scala ballroom, opened the store's Birthday Week parade, were guests of honour at an informal dinner, and visited the offices of the *Yorkshire Evening Post*. Derek Bond also presented the prizes to the winners of the photographic contest.

In awarding the prize to Johnson, it is only fair to say that although he was the prime mover in the campaign, he had the able assistance of a number of his colleagues in the town, including S. Willmott, of the Scala, relief manager A. Clerk and F. Taylor, assistant manager.

I NOTE, with considerable interest, that an increasing number of new names are cropping up in my mail bag. I would like to extend a hearty welcome to the newcomers to these columns, and especially to those in Scotland, for up to now we have not had a great deal of exploitation news from our friends across the border.

One manager has written asking if "Other Credits" mentions count for the Annual Company of Showmen's award. For the benefit of those in doubt and the newcomers here are the conditions governing entry into the Company of Showmen and the annual award.

To qualify for entry into the Company a manager must obtain six mentions in the Showmanship pages within a period of six months. "Other Credits" mentions may be counted for this purpose.

Having achieved the six mentions in the specified time the manager must send to me a claim, stating the dates of the issues in which the mentions appeared, for a Certificate of Membership to the Company. The manager then becomes eligible for the monthly £5 Award and for the Annual Championship Award.

It should be remembered—and this is very important—that the annual award goes to the manager with the *best consistent standard* of showmanship.

The object of this feature is to encourage an exchange of ideas and an improved standard of exploitation endeavour. For this reason every effort is made to give space to those campaigns which reveal individuality, originality and dignity in their application. Where an entry does not quite measure up to these standards but is nevertheless worthy of note the manager concerned is given an "Other Credits" mention.

These "Credits" are taken into consideration when assessing a manager's record of consistency for the major award, but, quite obviously, do not carry the same weight as a fully detailed mention.

WELCOME TO OUR COMPANY

The following managers have been enrolled into the Company of Showmen for the ensuing year:—

George Frewin, Majestic, Rochester, Kent.

N. Scott-Buccleuch, Regent, Norwich.

A Peep Show

F. C. HARPER'S campaign for "Duel in the Sun" at the Putney Regal started several weeks before playdate, and ranged between plugs and shop tie-ups in the main street.

As it was a solo booking, he had four showings a day, with earlier opening than usual. He plugged this angle by slide and vestibule posters recommending: "To avoid disappointment, attend the early performance," and "Early viewing will avoid queueing."

He effected tie-ups with two booksellers, a florist, gown shop and music dealer, who placed renters' displays in their windows, and his assistant, John Rew, persuaded a newsagent to distribute throwaways with the Sunday newspapers. His most unusual effort consisted of a neat, inexpensive dodge, carried out with the concurrence of the owner of an adjoining amusement arcade. In this place was a peep-show containing a series of the usual type stills. In place of the last but one in the series Harper placed a card with the unexpected message: "But the best picture of all is coming to the Regal."

A Fleeting Glimpse

G. E. EVANS, when exploiting "Pursued" at the Plaza, Worthing, concentrated on mobile publicity with the aid of a local taxicab firm.

Each of the 14 cabs in the fleet carried a two-coloured poster worded: "Don't be 'Pursued' by any doubt, Collie's Taxis will help you out of all travel problems. Robert Mitchum and Teresa Wright, in 'Pursued,' at the Plaza, will solve your entertainment problem for this week."

The reissue of "Random Harvest" was heralded by a smart pony and trap, driven round the Worthing streets, and bearing the tidings: "Worthing has asked for the re-presentation of 'Random Harvest,' and here it is, for your pleasure, at the Plaza this week."

The film was also publicised by the use of labels attached to boxes of matches sold by local traders.

A Quick Switch

REALISING that "Sinbad the Sailor" had a strong appeal for children, Fred Ball, Odeon, Lancing, succeeded in persuading head office to

Featuring the wedding dress worn by Scarlett O'Hara in GONE WITH THE WIND, this artistically assembled window display was one of a series of tie-ups arranged by M-G-M to publicise the film's second run at the Empire, Leicester Square, London. It is a fine example of what can be achieved by the effective arrangement of cut-outs, a couple of straightforward but neatly designed display panels, and odd props

One of the eight window displays, occupying the whole Oxford Street frontage of Marshall and Snelgrove's London store, devoted to the exhibition of the original dresses designed by Cecil Beaton for the Korda Technicolor production AN IDEAL HUSBAND (Br. Lion). This tie-up was arranged by Henry Jacobs, London Film Productions' exploitation chief, and similar displays are to be featured in the store's provincial branches on the film's general release

switch the supporting film so that he had an all-"U" programme.

He then set out to sell the film to the adults as well as the children. One of his usherettes, made up as Douglas Fairbanks, jun., made an appearance on the stage and told the audience that a special all-"U" programme had been booked for the children's holidays. She was supported in her effort by a speech from manager Bull.

On the Saturday morning she played the piano to the boys and girls at the O.N.C.C. show, and was presented with a basket of fruit from the club members.

"Jassey" Misses

BY a link with the National Savings movement, four Odeon theatres under G. V. J. Jelly's supervision in South London ran a contest to find the "Silver Lining Beauty Queen," and the finals, at the Old Kent Road Astoria, were judged by Dermot Walsh. He performed the crowning ceremony, and handed over to the finalists the silver cup and eight replicas, presented by the *South London Observer*.

The successful contestants wore the actual costumes used by Margaret Lockwood and Pat Roc in "Jassy," and were carried around the district in a decorated float as part of the Savings Carnival, all of which, of course, made the district well aware of the screening of the film.

The costumes were also on show before the run in a Peckham store, with eight artists' drawings, each measuring 22 by 28 inches, of the sets in the film.

Club Adopts "Flag"

THE adoption of a fawn as a mascot by the A.B.C.'s Minors' Club was an enterprising move in R. J. Francis's campaign for "The Yearling" at the Regal, Chester.

The ceremony took place at Chester Zoo, when the fawn was christened "Flag" by a 13-year-old girl member, who was presented with a chain with a medallion attached and suitably inscribed, to mark the occasion.

This part of the campaign not only succeeded in getting on the front pages of the two local newspapers, but also secured considerable space, together with a picture, in the *Liverpool Echo*, which is some miles away from Chester.

A painting and drawing competition was also run in connection with the screening, with a model of "Flag" being offered as a prize. A tie-up was also made with a local photographer.

On the Air

A B.B.C. review of "Master of Bankdam," which included recordings of parts of the film, gave a good send-off for the film at the Odeon, Manchester. This programme was given by John Stratten, of the *Manchester Evening News*, and a B.B.C. film reviewer.

E. W. Meadows, manager of the Odeon, also exploited the film from the book angle in four shop tie-ups, and arranged for pictorial quads to be posted in eight important mills adjacent to the "clocking-on" machines, where it is estimated they were seen by an average of 5,000 operatives in each mill.

Women at Work Exhibition

A "WOMAN AT WORK" exhibition, sponsored by Worcester industrialists, was an opportunity which John Bee, of the Gaumont, could not afford to miss, as he was due to screen "The Loves of Joanna Godden."

Bee persuaded the sponsors to advance the date of the exhibition so that it occurred the week before playdate.

Daphne Padell, of the B.B.C. "Twenty Questions" fame, opened the exhibition, and during the afternoon Bee was invited to join a team with Miss Padell for a quiz programme. A banner advertising "The Loves of Joanna Godden" was displayed at the exhibition.

During the week of playdate, exhibits of a local laundry were transferred from the exhibition to the Gaumont Foyer. The Worcester Gas Company also supplied a complete gas kitchen for display, and in addition incorporated a boost for the film in its advertising in the local Press.

The Ministry of Labour sent an official each day to the Gaumont to run a kiosk used for enrolling names of women volunteering for work. The G.-B. national tie-up with wool shops, incorporating the slogan competition was used to good effect at four wool shops.

Head office exploitation dept. also provided a selection of costumes worn in the film, and these were displayed in a gown shop in the City.

An Inquiry Bureau

A NOVEL, and I must say, noteworthy, addition to his theatre service has been inaugurated by F. G. Hawkins, Hippodrome (Odeon), Derby.

He has set up a British Film Inquiry Bureau, where patrons can obtain information concerning British stars and films. Hawkins has collected a comprehensive library of data, acquired over a period of months from campaign sheets, various books and papers dealing with films.

Foyer Fashion Parade

THE holding of an autumn fashion show and mannequin parades by a local fashion house was an opportunity which H. W. Musselwhite, Odeon, Falmouth, could not let pass as he was due to show the reissue of "The Lady Eve."

He contacted the firm, organised a tie-up and arranged for a mannequin parade at the theatre. Fuel restrictions prevented him from using the stage, but this did not deter him. He held them in the foyer. The firm made a display of their wares in the foyer, and each of the mannequins visited the Odeon to model the gowns for the benefit of patrons.

Musselwhite obtained various fashion stills from renters and these formed the basis for a window display at the firm's premises. He painted all the display material himself and the only cost to the theatre was that for a photograph which appeared in the local paper.

"Duel" Press Preview

A COMPREHENSIVE scheme of exploitation for "Duel in the Sun" was carried through by T. E. Phillips, New Oxford Cinema, Manchester, with the assistance of Pathé exploiteers.

A Press preview, attended by 25 representatives, and Selznick's P.R.O. ensured a good Press coverage, and 25 shop tie-ups included three large displays at Lewis's store. A "blow-up" of a congratulatory telegram to Harry Buxton, proprietor of the New Oxford, was used in a theatre-front display, and the film was further publicised through the distribution of 5,000 handbills by a local laundry.

A Link with the Past

THE 50th anniversary of the foundation of the local Co-operative Society was an event which provided A. J. Brett, manager, and B. R. Kelly, relief manager, of the Odeon, Kettering, with a timely and profitable medium of exploitation for "So Well Remembered."

A link was made with the society in the Press advertising. The society also sponsored a window-dressing competition among its various branches and this enabled Kelly to secure five window tie-ups.

Other tie-ups were arranged with the Ministry of Labour, a radio shop, with local dances, and a banner was on view at the local football ground for two Saturdays in succession.

For "Jassy," the Odeon ran a "Do You Know" competition in conjunction with the local paper. This aimed at letting the public know that Margaret Lockwood was appearing in a Technicolor film at the Odeon.

"Frieda" Arrives

THE question, "Would you take Frieda into your home?" was plugged by W. G. Thomas, Odeon, Port Talbot, through the Press, on the screen, and in foyer displays.

This angle of the campaign was carried a stage further when a German girl who married a British soldier in Germany was invited to the theatre and interviewed by the Press.

In addition, Miss E. J. Inskip, a salesgirl, who bears a strong resemblance to Mai Zetterling, and dressed as "Frieda," figured in a street parade.

Continued on page 26

THE AUTHOR LOOKS IN ON DARLINGTON

"Northern Despatch" Photo.

Thomas Armstrong, author of "The Crowthers of Bankdam," inspects a reel of the film version of his novel, THE MASTER OF BANKDAM (G.F.D.) at the Odeon, Darlington. He is seen with Mrs. Armstrong and the Odeon manager, A. E. Dawson, who arranged the author's personal appearance at the kinema

Sub-standard film projectors provide an unusual medium for this tie-up, one of half a dozen, negotiated by W. E. Pryor, of the Odeon, Aberdeen, for SO WELL REMEMBERED (RKO-Radio)

"LADY EVE" FASHIONS

Mannequins model autumn fashions in the foyer of the Odeon, Falmouth. These daily fashion parades were given for the benefit of Odeon patrons as the result of a tie-up arranged by H. W. Musselwhite for THE LADY EVE (Paramount) with a local store

SHOWMANSHIP—continued

She was met at the central station, and toured the busiest thoroughfares in a bridal car, on the front of which was fixed a huge query, formed by the word "Frieda." On the rear of the car a 4-ft. card carried the words "'Frieda' is Here! See her in the film at the Odeon To-night."

In addition, shop tie-ups were arranged with an electrical store, furnishing house and a dyer's and cleaner's company, and art brochures were distributed to leading local personages.

Private Preview

W. ROBERTS, Reo, Fazakerley, Liverpool, whipped up local interest in "The Beginning or the End" by holding, with the co-operation of M-G-M, a private preview, to which local dignitaries, clergy, doctors, nurses, members of the R.A.F. and police force were invited.

The invitation cards had a section marked "My Opinion of 'The Beginning or the End' is ....." and the preview audience were asked in an introductory speech by Roberts to fill in this section after the show. Ushers and usherettes were on hand after the performance with pens and pencils at specially arranged tables in the main foyer.

Charity Matinee

ANOTHER manager who has a keen appreciation of the value of the good-will effort is Ewan S. Shaw, Palace, Gorleston. Recently he organised a Grand Charity Matinée at this Raymond Stross theatre in aid of the Great Yarmouth and Gorleston hospitals.

The programme included the Crosby-Bergman film, "The Bells of St. Mary's", and the stage appearance of the Winter Gardens' Ballroom Orchestra. He advertised the event with a d.c. poster, 150 of which were displayed on hoardings, free of cost. Others were posted on prominent sites in Great Yarmouth and Gorleston.

Hair Style Contest

A "RITA HAYWORTH Hair Style" Contest proved to be a popular attraction in the exploitation campaign devised by L. Stanley Hodnett, Gaumont Palace, Middlesbrough, for "Down to Earth."

This was organised with the co-operation of the best five hairdressing establishments in the town and each had window displays announcing the event. One hairdresser took on the rôle of technical adviser and assisted in the judging.

The heats of the competition were held in the local Assembly rooms, and at the finals the Mayor and Mayoress, the Deputy Mayor and Mayoress acted as judges. Six other tie-ups were and assisted in the judging.

Change of Plan

IT'S tough when a planned campaign has to be dropped because of an unexpected change in playdate. This happened to A. Robertson, Victoria, Portsmouth, with the booking of "Duel in the Sun," but in spite of the short notice he was able to put on quite a useful campaign.

He arranged for the display of banners on bombed building sites, negotiated a tie-up with the local gas company, arranged the distribution of 2,000 throwaways—1,000 of these went with morning papers—booked six extra quad sites and had a tie-up with a firm of dyers and cleaners.

To exploit "The Beginning or the End" he ran a quiz at the Victoria. Through the medium of slides the questions were based on the atom bomb and the controversial nature of the film.

His supporting publicity included tie-ups on savings, with the gas company and a clothiers' shop. He also distributed 2,000 copies of the renter's news sheet suitably overprinted.

Competitive Spirit

THE competition sponsored by RKO-Radio in association with the magazine *Cavalcade* for the general release of "The Long Night" was exploited to good effect by L. A. Martin, Plaza, Romford.

He obtained 1,000 copies of the magazine, containing details of the criticism contest, and these were displayed in the foyer with the renter's D.C. posters, which invited patrons to avail themselves of a free copy and the opportunity to win a 50-guinea prize. Copies were also distributed to queues waiting to see "October Man," the previous week's film.

A boost for this film and for "They Got Me Covered" was secured as the result of a full-window tie-up in Romford's largest furniture store.

A "Fugitive" Chase

VICTOR COOMBE, Savoy, Swindon, caused a mild sensation in the town when he had a man dressed as a convict chased by two "detectives." It was his idea of a street stunt for "They Made Me a Fugitive."

A picture of the chase appeared on the front page of the local paper. The "convict" with barrow, hammer and pick also paraded before the 18,000 spectators at the Swindon Town Football Club's home match.

A model of Cardiff of the future is seen in this corner of an exhibition organised by L. S. Denton, Capitol, Cardiff, in association with a local store and the civic authorities for SO WELL REMEMBERED (RKO-Radio). This picture appeared on the front page of a local paper

Unusual Tactics

THE booking of foreign films is a ticklish proposition in some situations and often calls for the adoption of unusual exploitation tactics.

Herbert L. Hobden, Metropole, Westcliff-on-Sea, made free editorial space in the local Press his objective when exploiting the booking of "Les Enfants Du Paradis." And he succeeded.

Through the co-operation of British Lion, he invited a local reporter to a private screening in Wardour Street. The result was the publication of a column-article headed: "Foreign Films Controversy. Are They Good Box-office?" On another page in the same issue appeared a three-column picture of a scene from the film with the heading: "Are French Films Popular?"

Footnote: Originally booked for three days, the film was retained for a further six days.

Other Credits

CHARLES SMITH, Odeon, Rhyl ("The Red House"); Lily Watt, Florida, Glasgow ("The Brothers"); Stanley Brown, Empire, Barnsley (Br. Film Season); E. C. Hurry, Regal, Edmonton ("Captain Boycott"); E. Herbert, Broadway, Stratford ("Captain Boycott"); A. Gray, Savoy, Reading ("Traffic with the Devil"); D. Mackrell, Playhouse, Dewsbury ("Duel in the Sun"); A. E. Walker, Birks, Aberfeldy ("Farmer's Daughter"); P. J. Mills, Gaumont, Liverpool ("The Upturned Glass"); H. B. Shenton, Ritz, Hereford ("Courtneys of Curzon Street"); J. Draycott-Simpson, Odeon, Southend-on-Sea ("Ivy"); W. F. Foster, Dalston P.H. ("Captain Boycott"); L. Tallantire, Grand, Maltby ("Great Expectations"); E. V. Walls, Clifton, Great Barr, Birmingham ("Holiday Camp"); E. Meadows, Odeon, Manchester ("Time Out of Mind"); E. F. Beasley, Palace, Kentish Town ("The Web"); R. Raistrick, Empire, Glossop ("So Well Remembered"); F. Minde, Odeon, Eltham Hill (Gerald Moore visit); T. B. Wilkins, Corona, Great Crosby ("Costa Rica"); H. W. Watkins, Odeon, Bath ("Master of Bankdam"); Rupert Todd, Gaumont, Doncaster ("Joanna Godden"); T. W. Bentley, Whitehall, Rotherham ("Duel in the Sun"); C. White, Queen's, Cardiff ("The Birth of a Baby"); E. Bell, Central, Reading ("The Courtneys"); C. E. Miller, Odeon, Colwyn Bay ("The Red House"); W. Thornton, Union, Dunstable ("The Courtneys"); H. Kean, Super, Oxford ("Carnegie Hall"); O. T. Lewis, Odeon, ("The Red House"); D. B. Williams, r/m, Ambassador, Hendon ("Captain Boycott"); Wm. Gray, Kings, Montrose ("Time, Place, Girl," etc.).

The Showman

MUSIC

DON'T SACK THE TUNER AS WELL

by Jack Courtenay

AN unused organ becomes a liability unless properly serviced and tested frequently, so it is to be hoped that firms who have recently discharged players will take due precautions in their own interests.

An organ, unlike a piece of machinery, cannot be oiled, stored, and simply forgotten. Into its make-up go almost all known components, and it is only by use that it can be preserved.

Theoretically, allowing for capital depreciation, many organs are, from an accountant's point of view, no longer of any real value. But, as so often happens, what is right in theory proves wrong in actuality.

Many organs purchased twenty years ago which, according to book-keeping, have paid for themselves twice over, are now simply irreplaceable and are worth, at the very least, twice as much as when originally bought, provided that they have been maintained efficiently in the meantime.

So, even if there is no organist, don't for heaven's sake "sack" your tuner as well, for some day you will need this instrument.

Our Bed at "Glebelands"

OWING to the indisposition of Major Wright, only J. W. Byron and myself could accept Mr. Bromhead's invitation to visit "Glebelands" and inspect our bed.

Many prominent people have paid tribute to "Glebelands," but to people visiting it for the first time it is indeed a revelation. Theatre organists can be proud that they have been privileged to share in this work.

Manchester Petition

NOT every section of the country has taken the dismissal of their local organists as just one of those things.

From Manchester comes news that Bob Bonner, Hon. Sec. to the Harold Ramsay Fan Club, has secured a stall at Ashton's Mad-Hatters Café to collect signatures for a petition to be sent to Roland Lea, of A.B.C., for the return of the dismissed organist.

A rota of members is in attendance daily, and the crowd are entertained by an ex-organist on a Hammond.

To an already long list of ex-A.B.C. organists you can add, I understand, the following names: Henry Wingfield, Geoffrey Keith and Eric Spruce, of the Westover, Bournemouth.

They Provided a Link with Royal Wedding

FROM managers in various parts of the country comes news of special arrangements made in connection with the Royal Wedding and of the expression of good wishes extended to the Royal couple on behalf of patrons.

The management of the Plaza, Romsey, joined in the arrangements made by the town to greet Princess Elizabeth and her husband. The theatre-front was gaily decorated with flags and carried the floodlit message: "May God Bless Elizabeth and Philip with Good Health and All Happiness."

Fred Studd, Clifton, Wellington, sent a telegram of loyal greetings on behalf of patrons, and the reply was exhibited in the foyer and reproduced in the local Press.

H. Clayton-Nutt, of the Broadway, Eccles, arranged for patrons to hear the broadcast relayed in the theatre, and in association with Kemsley Newspapers arranged the display of wedding photographs in the foyer the same evening.

C. E. Miller made a similar display at the Odeon, Colwyn Bay. These were the first photographs to reach the town and their significance was emphasised by the fact that the town was without current from 10.15 a.m. until 6.45 p.m., and the broadcast, therefore, was not heard by the townspeople.

Other managers who made displays of photographs and relayed the broadcast were E. W. Meadows, Odeon, Manchester, and H. J. Horne, Odeon, Yorks.

Jack Campbell, Scala, Runcorn, put on a special stage show which included a special tribute by the Sea Cadets, Air Training Corps and Women's Junior Air Corps.

Francis Minde, Odeon, Eltham Hill, scooped the opposition when he made arrangements for the collection of the Paramount Newsreel of the Royal Wedding from Wardour Street on Friday evening. This enabled him to fit in two screenings, and the first took place more than half an hour before the screenings at neighbouring halls.

TECHNICAL

Observation Window

Protest Against Unreasonable Requirements, but Safeguard the Customer First

ANY attempt by a local licensing authority to beat the pistol so far as the new proposed Home Office regulations are concerned must be resisted expeditiously and decisively by the Trade.

The Manchester branch C.E.A. discussed a case at the last meeting, in which an area fire protection officer had made certain recommendations in respect of a Salford kinema. Some of the recommendations were admitted to be necessary and others were said to be in anticipation of the new H.O. Regulations.

This view was communicated to the authority, but the reply politely and firmly pointed out that all the recommendations were, in fact, based on existing regulations or on the conditions of the licence.

THE protest in this particular case is based partly on the fact that the kinema had been closed for a week not so long ago for major structural alterations demanded by the Watch Committee and now further alterations were suggested by another official.

This is, indeed, an exasperating experience for any exhibitor and he has every right to ask why the local authority cannot co-ordinate all the requirements he may be compelled to meet, especially in these days of controls and building licence difficulties.

ON the other hand, it is the duty of the exhibitor to safeguard the public against fire risk. Any defects in the safety precautions provided may result in disastrous consequences and the Industry cannot afford to be discredited by a major disaster such as that which occurred in France recently.

If, through economic reasons, he feels that he cannot meet the conditions imposed by a local authority as a reasonable interpretation of current regulations, then it is time he shut up shop and went out of business.

Examination of the recommendations quoted in the Salford case reveals that the alterations suggested are, in fact, reasonable ones—and this view is endorsed by a competent authority on architectural matters.

By all means, let us protest against unreasonable demands, but first of all we must put our own house in order.

BILL MOORING, our Hollywood correspondent, tells me that the late Will Day's collection of early movie apparatus is understood to be up for sale in the U.S. The price asked for this priceless collection, I understand, is somewhere in the region of £20,000.

An effort is being made to raise a subscription to buy the collection for the Los Angeles Museum. No doubt the sale of the apparatus will raise useful dollars, but it seems a great pity that the collection must be lost to Britain.

PURCHASE tax on projection lamps, I am informed by the Electric Lamp Manufacturers' Association, has been brought into line with that for other lamps with Tungsten filaments.

These lamps, H.M. Customs and Excise has decided, will be taxable up to and including 250-watt lamps instead of up to and including 750 watts.

Under the recent Budget, the rate of purchase tax of tungsten filament lamps was increased from 33⅓ per cent. to 50 per cent. of the wholesale value. The current rate of tax, where applicable, on projector lamps is, therefore, chargeable to the trade at 39 per cent. of the list price.

LARGE-SCREEN television in kinemas is still very problematical, but that it will not be an accomplished fact in our time can only be the view of the extreme pessimist.

The coming of sound made it necessary for the projectionist to acquire a basic knowledge of electronics and sound amplifiers in particular. It will be the wise projectionist, therefore, who takes unto himself a fundamental knowledge of the theory of television.

When television does come to the kinema the projectionist will be mainly concerned with the receiving end of the apparatus. For this reason, I can recommend an inexpensive book recently published by Iliffe. It is called "Television Explained," and was written by W. E. Miller, editor of the *Wireless and Electrical Trader*. The price is 3s. 6d.

IT is based on a series of articles published in the *Trader* when the B.B.C. Television Service recommenced in June, 1946, which were intended as a "Television Refresher Course."

Those who have a knowledge of radio receiving circuits will find it relatively easy going. It describes, lucidly and without involved mathematical formulæ, the aerial system, sequential and interlaced scanning, the complicated television waveform, receiver circuits, the cathode-ray tube and power supplies, supported by appropriate diagrams.

The information contained within its 60 pages and 12 chapters is extremely good value and provides a comprehensive introduction to the more complicated apparatus which we shall eventually see in the kinema.

W. G. ALTRIA.

The Voice of the Projectionist

"SNAP OUT OF IT"—APATHY WILL NOT EARN PRESTIGE

APATHY among projectionists toward the affairs of the Trade which affect their calling, seems to be on the increase. Nowadays, I fear, the majority of projectionists can be counted among the guilty.

Whatever the reason for this trend I do urge projectionists to "snap out of it." If it is agreed that we lack prestige, and I don't think there are many who can argue to the contrary, then it should be realised that prestige must be *earned* by good work backed by the taking of an intelligent interest in what is going on outside our own particular kinema.

No one can afford to rest on any laurels they may have garnered for themselves. Sooner than some of us may think, it is likely to be a case of "Get on or get out."

Television, if it comes to the kinema, would very easily hasten the departure of the many who do not take the interest they should in their job.

There is plenty of evidence to support my views. For example, the recent B.K.S. Theatre Division lecture on film mutilation, an excellent address, was very poorly attended by projectionists, despite the fact that on all sides one hears the lads moaning about this bugbear of projection.

Rewind Rooms

I FEEL that "change days" and "spooling-off nights" would lose much of their sombre aspect if rewind rooms were more pleasant to work in and the equipment at their disposal a little less primitive. All too often the rewind room is a dingy, semi-dark, uncomfortable place with a worn and grubby wood bench for the rewinder (often of ancient vintage), bottles of cement and "black," and a pair of rusty scissors. A film cabinet and a few spools complete the equipment in what I consider is the most important room in the entire kinema.

Nowadays there is no excuse for badly-equipped rewind rooms. Much thought and research has gone into the design of new spools, rewinders, film splicers, etc., and methods of making up and stripping down the programme in an efficient manner and to eliminate film mutilation. Give the projectionist the tools and reasonable conditions and you will give him the chance to do an efficient job

Processes for Coating Optical Glasses

REPORT FROM GERMANY

PROCESSES and apparatus used in Germany for the coating of optical glass surfaces for the purpose of reducing reflection are detailed in the latest report issued by British Intelligence Objectives Sub-Committee—F.I.A.T., Report No. 1044.

This report is the result of an investigation carried out at the optical works of C. A. Steinheil Soehne, Munich. It describes the specifications of the high-vacuum apparatus for optical surface coating and the researches carried out into coating by this method and by the centrifugal system.

High-Vacuum Apparatus

The high-vacuum apparatus comprises a precision-ground steel plate, carrying 12 evaporators with tungsten heater elements; 40-cm. glass bell with dry rubber seal; a two-chamber oil pump and mercury diffusion pump for creating a high vacuum, and a Phillips' monometer.

In research carried out at the works, the report goes on to state, a cleaning process by glow discharge, following the normal and mechanical cleaning procedure, was found to be very essential.

Cryolite has been found superior to calcium fluoride, so far as mechanical resistance is concerned, and is exclusively used in production.

Centrifugal Process

In 1941 it was discovered that a thin coating of silica produced chemically on glass surface decreases reflection losses very effectively. Research resulted in the development of two different methods of coating. These were by a centrifugal system and by a dipping process, but the former was utilised for production purposes.

G.B.-Kalee Overseas Agent for Compton Theatrone

G.B.-Kalee is the accredited agent for the Compton Theatrone in countries outside the British Isles.

WALTURDAW
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Film Trade Show Offers for November, 1947

Title.	Renter.	Running Time.	Certificate.	Length.	Stars.	Box-Office Angle.	"Kine" Review.	Release Date.
*† An Ideal Husband ...	British Lion ...	98 min.	A	8,872 ft.	Paulette Goddard, Diana Wynyard, Michael Wilding.	Outstanding British booking (C)	Nov. 20, 1947	Not Fixed
Boot Hill Bandits ...	Butcher's ...	63 min.	U	5,806 ft.	Ray Corrigan, John King, Max Terhune.	Safe supporting proposition (CC)	Nov. 13, 1947	Not Fixed
Border Bandits	Pathe ...	57 min.	U	5,128 ft.	Johnny Mack Brown, Raymond Hatton, Rosa del Rosario.	Reliable Western second (CC)	Nov. 13, 1947	Not Fixed
*Brighton Rock	Pathe ...	91 min.	A	8,253 ft.	Richard Attenborough, Hermione Baddeley, William Hartnell.	Promising thriller for other than family halls (NC)	Nov. 27, 1947	Not Fixed
*Comin' Thro' the Rye	Advance Films	61 min.	U	5,600 ft.	Molly Weir, Olivia Barley, Terence Alexander.	Booking mainly for the Scottish clientele (CC) ...	Nov. 6, 1947	Not Fixed
Devil on Wheels, The	Pathe ...	65 min.	A	5,911 ft.	Darryl Hickman, Damian O'Flynn, Noreen Nash.	Out-of-the-rut "programmer" (C)	Nov. 13, 1947	Not Fixed
Gun Packer	New Realm ...	49 min.	U	4,500 ft.	Jack Randall, Louise Stanley, Charles King.	Acceptable horse opera (CC)	Nov. 20, 1947	Not Fixed
Heaven Only Knows ...	United Artists	94 min.	A	8,550 ft.	Robert Cummings, Brian Donlevy, Marjorie Reynolds.	Ticklish booking (C)	Nov. 27, 1947	Mar. 8, 1948
*It Always Rains on Sundays.	G.F.D.... ...	92 min.	A	8,226 ft.	Googie Withers, Jack Warner, John McCallum.	Good British "thick-ear" (NC)	Nov. 20, 1947	Dec. 29, 1947
La Belle et La Bete ...	British Lion ...	100 min.	A	9,100 ft.	Jean Marais, Josette Day ...	Fair booking for advanced halls (NC)	Nov. 13, 1947	Not Fixed
Lady Chaser	Pathe	55 min.	A	5,245 ft.	Robert Lowery, Ann Savage, Inez Cooper.	Acceptable industrial thick-ear (C)	Nov. 6, 1947	Not Fixed
Le Voile Bleu	Film Traders ...	109 min.	A	10,000 ft.	Gaby Morlay.	Excellent advanced hall booking (C)	Nov. 13, 1947	Not Fixed
Lighthouse	Pathe ...	60 min.	A	5,443 ft.	Don Castle, June Lang, John Litel.	Playable second (NC)	Nov. 13, 1947	Not Fixed
Main Street Girl ...	New Realm ...	57 min.	A	5,210 ft.	Jean Carmen, Richard Adams, Milburn Stone.	Doubtful booking (NC)	Nov. 13, 1947	Not Fixed
*Men Outback, The ...	Arrow	35 min.	U	3,160 ft.	Commentary by Frank Phillips.	Moderate quota fill-up (CC)	Nov. 20, 1947	Not Fixed
*Mine Own Executioner	British Lion ...	108 min.	A	9,805 ft.	Burgess Meredith, Dulcie Gray, Kieron Moore.	Artistic and robust thick-ear (NC)	Nov. 20, 1947	Feb. 9, 1948
Monsieur Verdoux ...	United Artists	125 min.	A	11,157 ft.	Charles Chaplin, Martha Raye, Isobel Elsom.	Obvious star booking (NC)	Nov. 13, 1947	Not Fixed
*Musical Romance ...	New Realm ...	35 min.	U	3,210 ft.	Commentary by Bruce Belfrage.	Full quota fill-up, mainly for smaller family halls(CC)	Nov. 6, 1947	Not Fixed
Possessed	Warner ...	107 min.	A	9,722 ft.	Joan Crawford, Van Heflin, Raymond Massey.	Good star booking (NC)	Nov. 20, 1947	Jan. 12, 1948
Private Affairs of Bel Ami, The	M-G-M... ...	99 min.	A	8,882 ft.	George Sanders, Angela Lansbury, Ann Dvorak.	Ticklish booking for the general run of halls (NC)...	Nov. 20, 1947	Jan. 19, 1948
Riding the California Trail	Pathe	58 min.	U	5,303 ft.	Gilbert Roland, Martin Garralaga, Teala Loring.	Passable series second (CC)	Nov. 6, 1947	Not Fixed
Rock River Renegades...	Butcher's ...	56 min.	U	5,106 ft.	Ray Corrigan, John King, Max Terhune.	Useful second (CC)	Nov. 6, 1947	Not Fixed
Saddle Mountain Round-Up	Butcher's ...	59 min.	U	5,398 ft.	Ray Corrigan, John King, Max Terhune.	Reliable second (CC)	Nov. 13, 1947	Not Fixed
Saigon	Paramount ...	95 min.	A	8,525 ft.	Alan Ladd, Veronica Lake, Douglas Dick.	Cast-iron star booking (NC)	Nov. 20, 1947	Feb. 9, 1948
Scrapbook for 1922 ...	Pathe	38 min.	U	3,447 ft.	Commentary by John Snagge...	Novel and showmanlike fill-up (CC)...	Nov. 20, 1947	Not Fixed
Signed, Sealed and Delivered	New Realm ...	35 min.	U	3,120 ft.	Commentary by John Slater ...	Moderate full quota fill-up (CC)	Nov. 13, 1947	Not Fixed
*Stage Frights	G.F.D.... ...	34 min.	U	3,158 ft.	Mark Daly, Graham Moffat ...	Sub-standard "boys' and girls' club" (CC) ...	Nov. 20, 1947	Not Fixed
Teen Age	New Realm ...	54 min.	A	4,987 ft.	Herbert Hayes, Wheeler Oakman, Sylvia Stanton.	Second solely for the uncritical (NC)	Nov. 20, 1947	Not Fixed
Three on a Ticket ...	Pathe ...	61 min.	A	5,581 ft.	Hugh Beaumont, Cheryl Walker, Paul Bryar.	Utility second (C)	Nov. 13, 1947	Not Fixed
Thunder River Feud ...	Butcher's ...	53 min.	U	4,846 ft.	Ray Corrigan, John King, Max Terhune	Useful Western support (CC)	Nov. 13, 1947	Not Fixed

Tonto Basin Outlaws	...	Butcher's	...	59 min.	U	5,382 ft.	Ray Corrigan, John King, Max Terhune	Nov. 13, 1947	Not Fixed
Underground Rustlers		Butcher's	...	57 min.	U	5,128 ft.	Ray Corrigan, John King, Max Terhune.	Nov. 13, 1947	Not Fixed
Vacation Days ...	...	Pathe ...	...	67 min.	U	6,091 ft.	Freddie Stewart, June Preisser, Frankie Darro.	Nov. 13, 1947	Not Fixed
Way of the World, The		Butcher's	...	34 min.	U	3,100 ft.	Hamilton Deane, Graham Russell, Mary Perkins.	Nov. 6, 1947	Not Fixed
*When the Bough Breaks		G.F.D.	...	81 min.	A	7,313 ft.	Patricia Roc, Rosamund John, Bill Owen.	Nov. 27, 1947	Jan. 26, 1948
Youth Aflame ...	...	New Realm	...	61 min.	A	5,568 ft.	Joy Reese, Warren Burr, Kate Morley.	Nov. 6, 1947	Not Fixed
REISSUES									
Drums of the Desert	...	Monarch	...	63 min.	U	5,733 ft.	Ralph Byrd, Lorna Gray, George Peter Lynn.	Nov. 6, 1947	Not Fixed
Klondike Fury ...	...	Monarch	...	67 min.	A	6,012 ft.	Edmund Lowe, Lucille Fairbanks, Bill Henry.	Nov. 6, 1947	Not Fixed
Lost Angel ...	...	M-G-M	...	92 min.	U	8,173 ft.	Margaret O'Brien, Craig, Marsha Hunt.	Nov. 13, 1947	Jan. 12, 1948
Roar of the Press	...	Monarch	...	70 min.	A	6,400 ft.	Wallace Ford, Jean Parker, Jed Prouty.	Nov. 27, 1947	Not Fixed
Sign of the Wolf, The	...	Monarch	...	62 min.	U	5,680 ft.	Michael Whalen, Grace Bradley, Manton Moreland.	Nov. 6, 1941	Not Fixed
†Song of the Islands	...	20th Century-Fox.		75 min.	U	6,806 ft.	Betty Grable, Victor Mature, Jack Oakie.	Nov. 20, 1947	Jan. 12, 1948
Suez ...	...	20th Century-Fox.		101 min.	U	9,290 ft.	Tyrone Power, Loretta Young.	Nov. 20, 1947	Floating
Two Girls and a Sailor		M-G-M	...	124 min.	U	11,177 ft.	June Allyson, Gloria de Haven, Van Johnson.	Nov. 13, 1947	Jan. 26, 1948
Wolf Call ...	...	Monarch	...	61 min.	U	5,533 ft.	Movita, John Carroll.	Nov. 20, 1947	Not Fixed

(NO) Not for Children. † In Colour.

(CO) Excellent for Children. (C) Suitable for Children. * A British Picture.

Reginald Dixon at the organ of the Ritz, Birkenhead, on the occasion of the replica Command Performance

ALL-STAR NIGHT AT DERBY

With the testimony of the 1947 number in support of the claim, Derby Film Ball grows in social importance and spectacle each year until to-day it has become an entertainment institution. Appropriately enough, the Rank organisation chose it as one of the vehicles for introducing to the public starlet David Tomlinson in connection with the showing of "The Master of Bankdam," in which he appears. Following two personals, one at the Odeon, managed by H. M. Forrester, and the other at the Hippodrome, managed by F. Hawkins, Mr. Tomlinson was introduced to the dancers by chairman Harold Hall (Cavendish, Derby).

Advantage was taken of the occasion to say farewell to Harry Robinson (and Mrs. Robinson), who resigned from the management of the Popular upon reaching retirement age. The presentation of a wireless set to "Robby" and some Crown Derby china to his wife was made by H. E. Benzeval (Regal).

Bristol S.C.M. to Have Sub-areas

Reports on the proposal to form sub-areas were received at the meeting of the Bristol branch of the Society of Cinema Managers. Martin Newman presided.

After some discussion, it was decided that the branch delegate should ask the date on which the Superannuation Fund would start. It was suggested that only paid-up members of the society should be eligible to benefit.

Bury Acquisition

Directors of the Bury Cinematograph Co., proprietors of the Art and Regal, Bury, have purchased the Empire, Bury, from I. Jacobson, of Salford. The Empire, which seats 650, has been owned by Mr. Jacobson for 30 years.

Cinematurians News

MIDLANDS BRANCH FORMED

Sir Sidney Clift to be First President

SOME 30 members of the renting and exhibiting sections of the trade in the Midlands who met on Friday last at the invitation of R. W. Guilbert (G.F.D.) decided to inaugurate a Birmingham and Midland branch of the Society of Cinematurians.

Mr. Guilbert, who outlined the objects of the Society, said, in his opinion, it was a movement which would lead to good fellowship between the two sections of the Trade.

The local branch will cover the area embraced by the Birmingham and Midland Trade Benevolent Fund with the proviso that anyone eligible outside that area could become a member with the approval of the Council. Qualification for membership should be ten years' association with the Trade. Monthly luncheon meetings will be held on the second Friday in each month.

The chairman announced that Sir Sidney Clift had accepted an invitation to become the first president of the branch. Claude Solomon (Pathé) was elected vice-president; R. W. Guilbert, chairman, and other officers are H. F. Cornforth (Scala), hon. secretary; E. W. Rigby (Joseph Circuit), hon. Treasurer; Roderick Baker, hon. solicitor; B. T. Davis, hon. auditor; W. L. Grice, liaison officer with the Benevolent Fund, and H. B. Lane, K. F. Jones and A. G. May, trustees. A representative council of 12, with the officers *ex-officio*, was also appointed.

Lord Westwood's Talk at Liverpool

Lord Westwood, O.B.E., in a talk to Liverpool branch Society of Cinematurians on Friday said the kinema Industry rendered a great service to the community in making life brighter. He related his experiences as Lord-in-Waiting to the King in 1945, and gave a description of House of Lords procedure.

G. Dudley West, who presided, mentioned that Lord Westwood, who has kinema interests in Newcastle-on-Tyne and on the North-east Coast, is to visit America in January. Nearly 60 members and guests attended the meeting.

Ald. Luke Hogan, O.B.E., congratulated the Society on inviting people in various walks of life to talk on subjects which normally members of the Trade did not have time to study, and not confining the talks to films.

250 at Liverpool Ball

Two hundred and fifty persons are expected to attend the annual kinema ball of the Liverpool branch Society of Cinematurians at Reece's Café, Liverpool, on December 12. There will be dancing from 8.30 p.m. to 2 a.m. Arrangements have been made for a "get-you-home" service of corporation buses.

PEOPLE

Birmingham A.B.C. Changes • W. Boht is Back • A Doncaster Record

THE transfer of manager JOHN A. DIXON from the Alhambra Theatre, Moseley, Birmingham, to the Regal, Chesterfield, has been followed by manager A. J. HILLARY LEWIS being placed in charge of the Alhambra. Manager Dixon has been on the Midland circuit of A.B.C. for the past 15 years, while manager Hillary Lewis, who has been on that circuit for ten years, goes to Moseley from the Astoria, Aston. His successor at the Astoria is AUGUSTUS H. SUMMERS, who has been relief manager in Birmingham for the past three years.

Valerie Hobson being welcomed by the Mayor of Wandsworth, Coun. H. V. M. Alexander, J.P., at the Odeon, Streatham, charity matinee which resulted in the sum of £500 being given to the Wandsworth Peace Memorial Children's Fund. She was accompanied by Tommy Handley. Manager C. W. Frith is seen in the foreground on the left

HARRY GOODMAN has resigned the managership of Liverpool branch of Eros Films, a position he has held since the inception of the company about six months ago. Previously he was traveller for RKO-Radio for six years. He is succeeded by LESLIE ROSS, who has been attached to Liverpool branch of British Lion for the last seven years.

P. A. McLOUGHLIN, M.C., for the last five years manager of Manchester branch Butcher's Film Service, has been appointed Liverpool representative for Renown Pictures Corporation. Until he finds suitable premises for the opening of a Liverpool branch he will operate from Renown's office at 3, The Parsonage, Manchester.

W. P. BOHT, who has just been demobilised from the Forces, returned this week (December 1) to the Ritz, Birkenhead, as general manager. Mr. Boht became manager of the Ritz when the theatre opened in 1937.

A. E. DOBNEY, who has spent 46 years in the stage and kinema businesses, will complete 25 years as manager of the Balby, Balby, Doncaster, in December. He claims that he has never shown a horror film and he takes a personal interest in his regular patrons, particularly the children, saying that he has the best-behaved child patrons in all Yorkshire. He looks after them outside the kinema as well as inside, and after the Saturday children's matinée personally assures their safety as they leave the theatre.

MOVE TO REDUCE QUEUES

Representatives of the Ritz, Birkenhead, have discussed with the Watch Committee the question of measures to reduce the length of queues at the theatre. On the suggestion of the Committee they agreed to one month's trial of twice-nightly shows on Saturdays.

Renters Move

Renters in Belfast who have been given notice to leave their offices in Garfield Chambers, Royal Avenue, are now getting alternative accommodation.

Cliff Roberts, on behalf of G.F.D., is now at 11, High Street; Nick Carter, for United Artists, and Jim Kerr for Warner's, are in Donegall Street.

Eve Barrie Quits Alliance Group

Evelyn Barrie has resigned as publicity director for the Alliance group of studios. She has set up her own film publicity organisation, Press Innovations, at 18 Regent Street. She intends to handle publicity for artists and independent producers. In addition she has joined the board of a new producing company, Lorelie Films.

AMERSHAM, BUCKS.—An 82-year-old Free Church minister, the Rev. Walter Wynn is supporting the petition for Sunday films. A Home Office inquiry was held on Monday.

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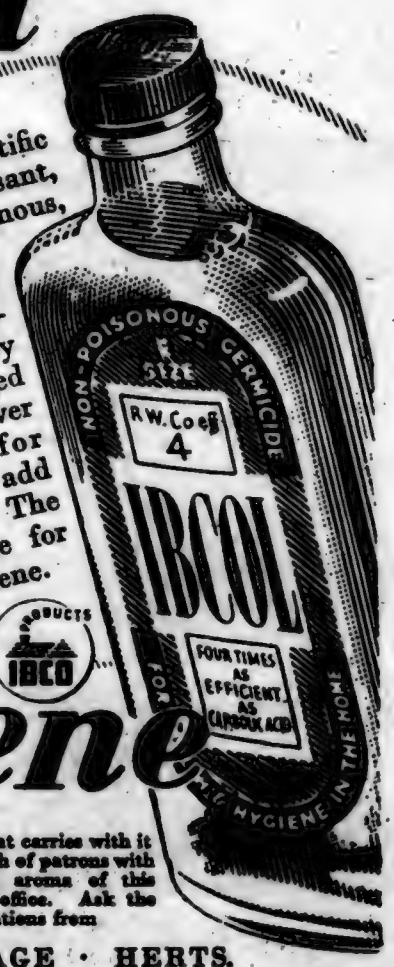

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Letter to the Editor

A TRIBUTE TO WALTER HAGGAR

From a Grandson

I WAS particularly interested to read in the KINE. of the work of British film pioneers around the turn of the century, as I have several personal reminiscences of these days, related by my grandfather, the late Walter Haggar.

This pioneer showman was, I think, the first exhibitor to become interested in films because they were entertainment, and not merely a novelty of pictures that moved. Even the first films, acted, filmed and produced entirely by my own family, the prints and stock only being supplied by the old Gaumont Co., contained definite story value. Many another old-time exhibitor, except in the territories protected for Walter Haggar, enjoyed the services of his entertainment films through the Gaumont Co., and the producer's share of this distribution was, in those early days, confined to the supply of stock and two or three prints for each new "feature film" made. Shades of modern film renting!

An amusing and recent illustration of the longevity of these ancient prints may be gleaned from the following:—

When the trailer announcing the *Daily Mail* Film Award was released last year, my mother was amazed to find herself watching, during the sequences of this trailer, which dealt with the film's early days, the exploits of her brother, appearing in a short flash from one of the very early Haggar films, which had probably not been screened for public entertainment for more than 40 years.

W. H. RICHARDS.

Rex and Court Cinemas,
Berkhamsted.

Southan Morris Stages Repeat of Royal Command Show at Birkenhead

BIG GALA NIGHT AT THE RITZ BENEFITS C.T.B.F. BY OVER £2,000

Above: Sally Gray being presented with a bouquet on her arrival at the Ritz. Below: Bob Woolf of RKO-Radio, Sally Gray, Southan Morris and Christine Norden

THE presentation at the Ritz of what Southan Morris christened the replica of the Royal Command Film Performance gave 2,000 film fans of Birkenhead the night of their lives. Townsfolk were fully alive to the distinction they shared with the Metropolis, the avalanche of advance bookings showed this and also their appreciation of the enterprise which made it possible.

Before the performance opened, Southan Morris was able to announce that the C.T.B.F. would benefit to the extent of over £2,000.

It was no easy matter to implement the suggestion put up by Southan Morris to the C.T.B.F. that at least one provincial audience should be allowed to participate in the London effort on behalf of the Fund. There were Treasury and Customs officials to be consulted before it was possible others, with the exception of Sally Gray, Rank star, and Christine Norden, the Korda discovery, from appearing at Birkenhead. The fifteen or so telegrams of good wishes which were displayed in the foyer of the Ritz did not suggest an effort commensurate with that of the management, which had sacrificed an evening's takings and had put on one of the best stage shows ever presented at the house.

Pre-War Flashback

But, nevertheless, Merseyside was *en fête*, crowds milling around the entrance and almost blocking the roads to the Ritz. The glare of dozens of arc lamps and the newsreel cameras welcoming the stars and civic dignitaries made a picture reminiscent of the most popular pre-war premières of London's West End. The spacious foyer, banked high with flowers, was similarly crowded.

The performance was opened in traditional première style by the band and trumpeters of the 2nd Batt. the Manchester Regiment.

Both films were enthusiastically received, the general opinion being one of regret that such a natural for the Christmas season as "The Bishop's Wife" could not be made available. A chorus of praise was forthcoming, too, for the Wedding film.

Stage Presentation

The stage presentation was opened by Reginald Dixon, who for the nonce had vacated his chair at Blackpool Tower—he is a great musician and a good showman. Afterwards, to the surprise of the Londoners who attended, Bob Woolf was spot-lit. As chairman of the Command stage show, he presented apologies for the absence of the American stars and introduced Sally Gray and Christine Norden. He explained his particular interest in the C.T.B.F. by telling the audience that he was in charge of the Eastern Division of the American Film Relief Fund. His impromptu effort went down well.

Personal appearances followed of the two British stars: Sally Gray, in the crinoline in which she had appeared the previous evening, the carriage of which had caused a bit of a headache to the guard of the 12.5 out of Euston, and Christine Norden, who also sang "Man of Mine." Cavan O'Connor and Syd Seymour and his Mad Hatters' Band were also featured.

One welcome appearance was that of Bill Boht, formerly manager of the Ritz, who has just been demobilised. He took the opportunity of reintroducing himself to his patrons.

The evening concluded with a reception attended by the Mayor and Mayoress of Birkenhead and other civic personalities and local industrialists.

"The Birth of a Baby" has been banned at Salisbury.

"Jolson Story" Breaking Records Twelve Months After Release

TWELVE months after its initial release, Columbia's "The Jolson Story" is still piling up records throughout the country where the number of return engagements is described as "overwhelming."

The picture is coming back to the Astoria, Charing Cross Road, in January—its seventh run in London's West End.

In the provinces it is currently playing to such business that house records everywhere are being broken. Typical instances are supplied by C. W. L. Bullock, of the Olympia, Wordsley (near Birmingham), who writes: "If your company could produce 50 such pictures a year my booking worries would be over." Mr. Buck, of the Picturedrome, Preston, declares that "'Jolson' has shattered my house record."

It has already played twice around the Curran circuit in Belfast, where it is estimated that almost the entire population has seen the picture during the 15½ weeks it has played in Belfast itself, an all-time record. At the Cinema, Inchicore, Dublin, the picture has just set the highest figure in 25 years, and is to return for a second engagement.

Latest situations where "Jolson" has established other all-time records include: Empire, Murton; Avenue, Coxoe; Gloria, St. Anthony's, Newcastle; Odeon, Becontree; Victoria, Aston; La Scala, Dunnon; Grand, Houghton-le-Spring; Empire, Blaydon; Roxy, Dalry; Empire, Ushaw Moor; Cinema, Crossmaglen, Northern Ireland; Imperial, Hetton-le-Hole; Scoria, Dennistoun, Glasgow; following six other theatres in the same area: Birch Lane, Bradford, and the Corona, Swanley, Kent, where it broke all records since the theatre opened in 1938.

The number of theatres where "Jolson" has been re-booked for showing during the Christmas holiday season is described as "phenomenal."

even to contemplate a repeat performance of the feature "The Bishop's Wife" (RKO-Radio). After this came negotiations with M.P.A., because the film was one of those which had been held back owing to the 75 per cent. duty controversy. Eventually discussions in America between a director of S.M. Super Cinemas and Eric Johnston were successful, and the co-operation of Sam Goldwyn and Robert Woolf, of RKO-Radio, was forthcoming for a second showing of the picture. There were fewer strings attached to the second scoop, the presentation of the Technicolor version of the Royal Wedding, which was arranged by John Woolf, joint managing director of G.F.D. Both films were collected immediately after the Royal Command Performance and dispatched to Birkenhead by the midnight train.

It was a disappointment to Mr. Morris, who had hoped to stage a repeat performance of the whole Tuesday night show, that none of the American stars could make the journey. Bob Hope was due to fly to Germany on Wednesday and production difficulties prevented David Niven and

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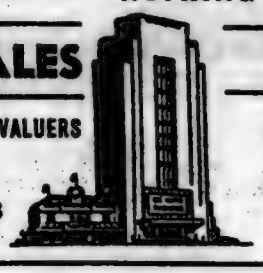
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LONDON TRADE SHOWS

Films to be Trade Shown Between Thurs., Dec. 4 and Wed., Dec. 10

Thursday

The Young in Heart (*New Realm*)

Studio One. **10.15 a.m.**
Stars: Janet Gaynor, Douglas Fairbanks, Jun., Paulette Goddard and Roland Young. **Director:** Richard Wallace.

Reissue. Col. Anthony Carleton and his family live principally by card-sharping. When things become too hot for them on the Riviera they make for London and Ann leaves behind a suitor in Duncan MacCrae. *En route* their train is wrecked and they aid Miss Ellen Fortune, a spinster, with a big bank balance.

During the wait, however, the colonel and Richard get jobs and honest employment which together with Miss Fortune's kindness reforms them.

Following "The Young in Heart," New Realm will present "Your Year," a new British Quota featurette.

Monday

Build My Gallows High (*RKO-Radio*)

Studio One. **10.30 a.m.**
Cast: Robert Mitchum, Jane Greer, Kirk Douglas, Rhonda Fleming, Richard Webb, Steve Brodie, Virginia Huston. **Director:** Jacques Tourneur.

Robert Mitchum, as a private detective, and Jane Greer, as a gun-girl who shoots and wounds a wealthy gambler (Kirk Douglas). She is tracked down by the detective who falls for her and goes with her to a mountain resort near San Francisco. Traced there by his blackmailing partner, Steve Brodie, he is thoroughly disillusioned when the girl shoots the partner. He takes up a new life as a small-town service-station owner, but past events catch up with him and he is once more involved with the gambler and the girl in a thrilling climax.

Tuesday

Road to Happiness (*Monarch*)

G.B. Theatre. **2.30 p.m.**
Cast: John Boles, Billy Lee, Mona Barrie, Roscoe Karns and Paul Porcasi. **Director:** Phil Rosen.

John Boles in the rôle of an expatriate American who returns to the United States from his musical studies abroad to find that his wife has left him and sent his son away to a school.

Once the singer finds his boy he faces the problem of making good in his son's eyes.

Wednesday

Blithe Spirit (*A.B.F.D.*)

Studio One. **10.30 a.m.**
Cast: Rex Harrison, Constance Cummings, Margaret Rutherford. **Director:** David Lean.

Reissue. Rex Harrison, as Charles Condomine, has a thorny problem in coping with his first and second wives, Elvira and Ruth, played by Kay Hammond and Constance Cummings. Elvira, who is a visitant from the vast canopy of Time, dances through the dialogue like a puckish fairy, teasing Charles with her love and distracting Ruth, who is at first unaware of her existence, Charles being the only one able to see the spirit.

Lulubelle, glamourpuss, the delightful new character in FUN AND FANCY (RKO-Radio), Walt Disney's latest feature in Technicolor

The Big Clock (*Paramount*)

Paramount Private Theatre.
10.30 a.m. and 2.30 p.m.
Cast: Ray Milland, Charles Laughton, Maureen O'Sullivan, George Macready, Rita Johnson and Elsa Lanchester. **Director:** John Farrow.

In this adaptation from the best-selling novel by Kenneth Fearing, Milland portrays a magazine editor whose genius for tracking down criminals places him in the strange position of being both hunter and hunted. Ordered to track down the man who was with a fashion model just before she was murdered, Milland finds himself in charge of the hunt for himself!

LONDON AND PROVINCIAL TRADE SCREENINGS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.
			LONDON.		
Thur., Dec. 4	10.15 a.m.	Studio One ...	The Young In Heart (Reissue); Your Year.	New Realm ...	Janet Gaynor... ...
Mon., ,, 8	10.30 a.m.	Studio One ...	Build My Gallows High	RKO-Radio ...	Robert Mitchum ...
Tues., ,, 9	2.30 p.m.	G.B. Theatre ...	Road to Happiness (Reissue) ...	Monarch	John Boles ... ...
,, ,, 9	11 a.m.	Own Theatre ...	The Swordsman	Columbia	Larry Parks
,, ,, 9	11 a.m.	Own Theatre ...	Stepchild	Pathe	
Wed., ,, 10	10.30 a.m. and 2.30 p.m.	Private	The Big Clock: Short	Paramount ...	Ray Milland ... ...
,, ,, 10	10.30 a.m.	Studio One ...	Blithe Spirit (Reissue) Bushland Revels.	A.B.F.D.	Rex Harrison ...
			BIRMINGHAM.		
Thur., ,, 11	10.30 a.m.	West End ...	Monsieur Verdoux...	United Artists ...	Charles Chaplin ...
Fri., ,, 12	10.15 a.m.	Forum	Build My Gallows High	RKO-Radio ...	Robert Mitchum ...
			CARDIFF.		
Wed., Dec. 10	10.45 a.m.	Olympia	Blockade (Reissue)	International ...	Madeleine Carroll ...
Fri., ,, 12	10.30 a.m.	Empire	Monsieur Verdoux...	United Artists ...	Charles Chaplin ...
			GLASGOW.		
Wed., Dec. 10	11 a.m.	La Scala	Blockade (Reissue)	International ...	Madeleine Carroll ...
Fri., ,, 12	10.30 a.m.	Elite	Build My Gallows High	RKO-Radio ...	Robert Mitchum ...
			LEEDS.		
Tues., Dec. 9	10.30 a.m.	Tower	Made for Each Other (Reissue) ...	New Realm ...	Carole Lombard ...
Wed., ,, 10	10.30 a.m.	Tower	Little Lord Fauntleroy (Reissue)	New Realm ...	Freddie Bartholomew
Fri., ,, 12	10.30 a.m.	Tower	The Young In Heart (Reissue) ...	New Realm ...	Janet Gaynor... ...
,, ,, 12	10.30 a.m.	Scala	Build My Gallows High	RKO-Radio ...	Robert Mitchum ...
			LIVERPOOL.		
Tues., Dec. 9	10.30 a.m.	Trocadero ...	Monsieur Verdoux	United Artists ...	Charles Chaplin ...
Fri., ,, 12	10.30 a.m.	Forum	Build My Gallows High	RKO-Radio ...	Robert Mitchum ...
			MANCHESTER.		
Wed. Dec. 10	10.30 a.m.	Gaumont ...	Monsieur Verdoux	United Artists ...	Charles Chaplin ...
Fri., ,, 12	10.30 a.m.	Gaumont ...	Build My Gallows High	RKO-Radio ...	Robert Mitchum ...
			NEWCASTLE.		
Fri., Dec. 12	10.45 a.m.	Stoll	Blockade (Reissue)	International ...	Madeleine Carroll ...
,, ,, 12	10.30 a.m.	Essoldo	Build My Gallows High	RKO-Radio ...	Robert Mitchum ...
			NOTTINGHAM.		
Tues., Dec. 9	10.30 a.m.	Scala	Road to Rio	Paramount ...	Bing Crosby ... ...
Wed., ,, 10	10.30 a.m.	Scala	The Private Affairs of Bel Ami ...	M-G-M.	George Sanders ...
			SHEFFIELD.		
Tues., Dec. 9	10.30 a.m.	Gaumont ...	Monsieur Verdoux...	United Artists ...	Charles Chaplin ...
Wed., ,, 10	10.45 a.m.	Cinema House	Blockade (Reissue)	International ...	Madeleine Carroll ...
,, ,, 10	10.30 a.m.	Union St. P.P. ...	Road to Rio	Paramount... ...	Bing Crosby ... ...
Fri., ,, 12	10.30 a.m.	Cinema House ...	Drums of the Desert (Reissue) ...	Monarch	Ralph Byrd ... ...

ACADEMY AWARD

Dear Mr. Pattinson,

As you know, the Academy Cinema has for many years been a specialised house and has prided itself on giving the public an opportunity to see the finest foreign language films of many countries. It is, therefore, an even greater source of pleasure to be able to offer our patrons the premier run of as fine an American production as John Ford's TOBACCO ROAD.

Our audiences, generally speaking, are very discriminating and go out of their way to tell our Manager what they think of the films we show. The re-action to TOBACCO ROAD is all we hoped for and they are liking it very much indeed.

TOBACCO ROAD opened to tremendous business over the weekend and is doing record figures.

In conclusion, I should like to express the appreciation of my Board for your having given us the premier run of this outstandingly interesting film.

Yours sincerely,
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